VISIT…

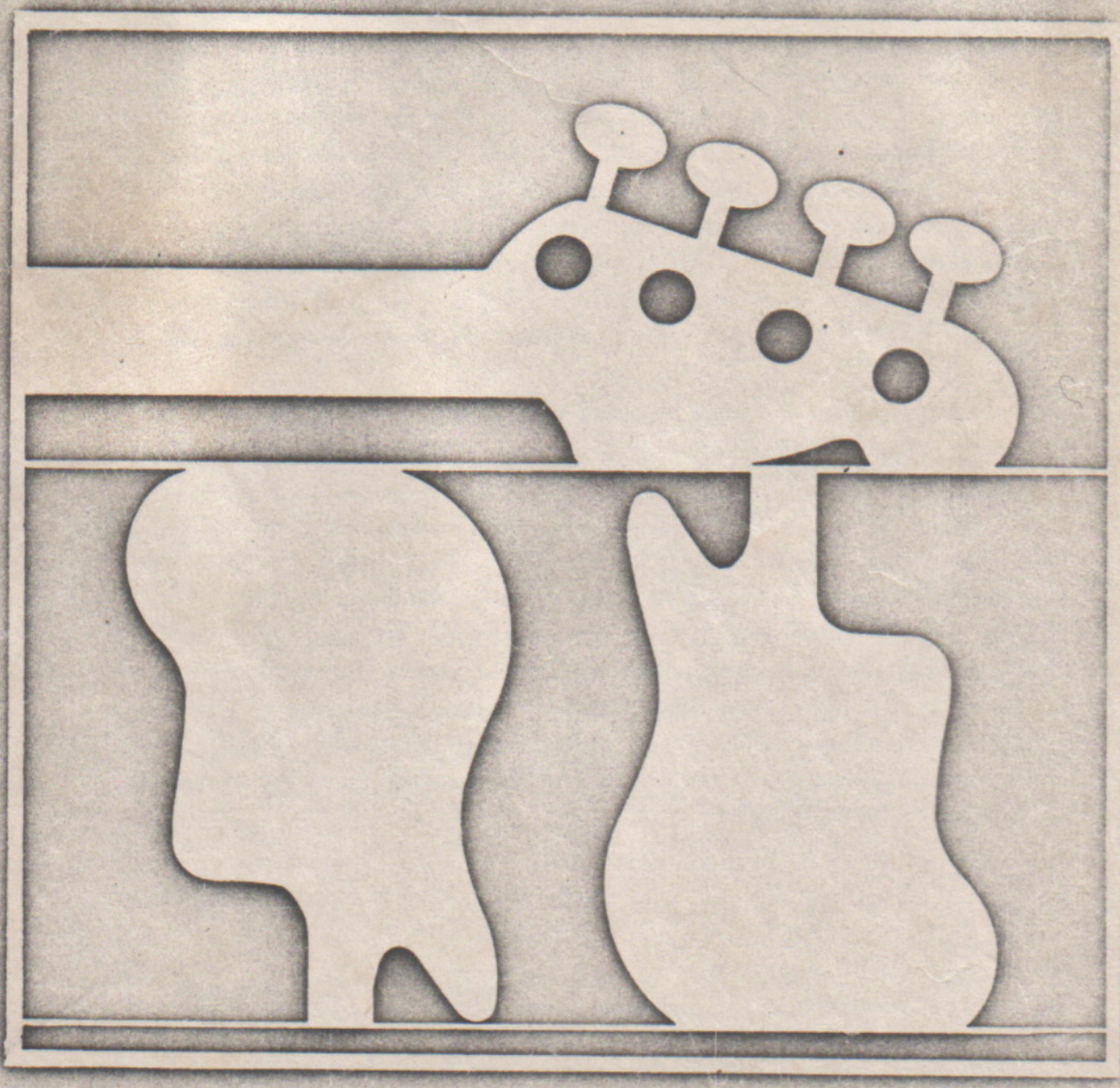
ELECTRIC BASS LINES

NO. 2

WRITTEN BY
CAROL KAYE
AND
DAN MARK

ALL ROCK STYLES
BASS DUETS AND EXERCISES
HOW TO SIGHT-READ BOOGALOO
FAMOUS RECORDED BASS LINES

RIDEAU MUSIC
CALGARY
81 9
5075



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BIOGRAPHICAL SKETCHES

A word or two must be said about the authors of this unique book. Dan Mark is a newcomer who nevertheless will do well in the music business. Born 1946 in Van Nuys, California, he is mostly a self-taught musician who started first on Banjo and Guitar. Dan has played with many good rock groups (including Bobby Doyle, Chris Montez, and The Establishment) and is currently teaching and playing Electric Bass on recording dates. He met Carol Kaye through Joe Pass, took a few lessons to polish his pick technique, and ended up collaborating on some of the bass lines in this book.

From "THESE BOOTS WERE MADE FOR WALKIN' " (Nancy Sinatra), "GOOD VIBRATIONS" (Beach Boys, Hugo Montenegro, Hollywood Strings), to "WICHITA LINEMAN" (Glen Campbell) and "FEELIN' ALRIGHT" (Joe Cocker), you've heard Carol's Electric Bass on many hit records. As well as many TV Film Shows (Bill Cosby, Name Of The Game, Bold Ones, Room 222, It Takes A Thief, Motown Specials, Petula Clark, Tijuana Brass and Lena Horne Specials), she also plays in the background of many well-known movies and jingles. Her goal right now is to write as many of her bass lines for the readers as possible with emphasis on involvement for better musicianship. In short, the purpose of this book is to assist the reader to sound as professional as the musicians who are "creating" the hits.

The Publisher

NOTE BY CAROL KAYE: As you know, HIKKY BURR was originally recorded with Bill Cosby. I gave this book to my dear friend, Quincy Jones, who was so delighted that he wrote my bass line for a brass overdub on Bill Cosby's record featured on Quincy's new L. P. "Smackwater Jack" SP 3037 A & M Records.

ELECTRIC BASS LINES NO. 2

By CAROL KAYE

and DAN MARK

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INTRODUCTION

The name of this book should be "The Book Of Many Notes". You will find easy bass lines, hard bass lines, Boogaloo, Sight-Reading Made Easy, loads of bass duets, and four personally recorded and transcribed well-known bass lines. For those of you who already have "How To Play The Electric Bass" and "Electric Bass Lines No. 1", this book will not be surprising. The special sight-reading section will aid you greatly with the first two books. Whatever we have written has been with one thought in mind: to be USEFUL in helping the reader play contemporary styles and to be a good Electric Bass player.

The Mel Torme recording of "Games People Play" was the hardest to transcribe – it is a must for sight-reading. The Bill Cosby record was transcribed in "long-hand" for easier reading – the "feel" of this one is very important for study. The Count Basie and Motherlode records round out this set for ideas and reading purposes.

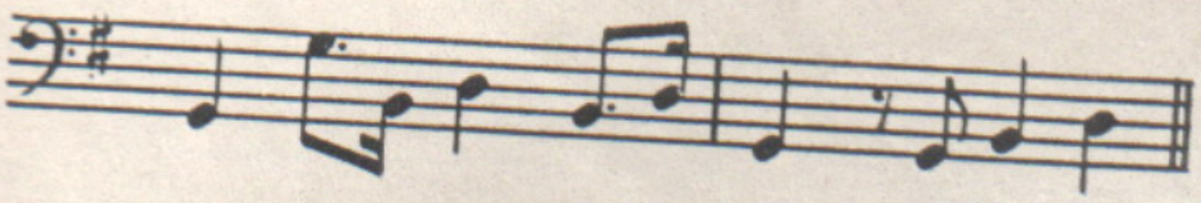
Dan came up with good ideas for technique bass lines and we got together and worked them out. He also aided me with most of the bass duets. "Mexico" was written in 1968 after a long auto trip to Mexico City. Needless to say, I must extend thanks to all my students, fellow-musicians, and friends for all the encouragement and good cheer extended to me. Best wishes for the musical pleasures and benefits this book will give you as you become a creative artist with the Electric Bass.

Sincerely,

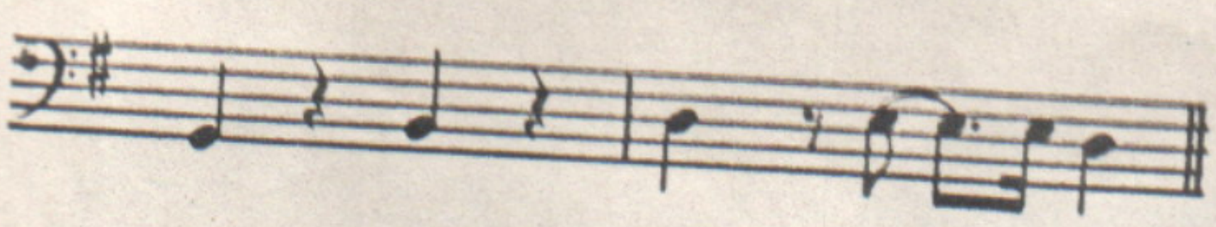
Carol Kaye

Standard Rock Patterns

Medium



Fast



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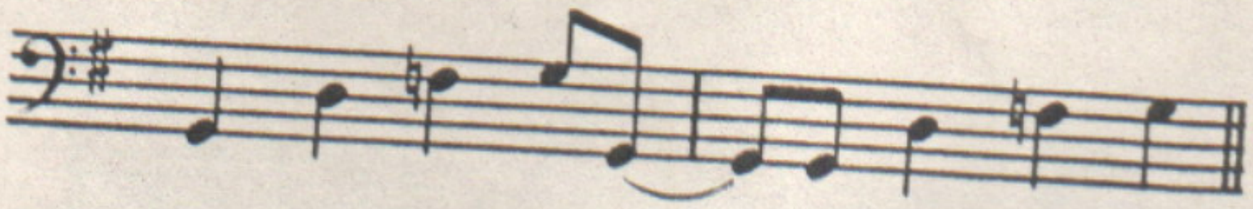
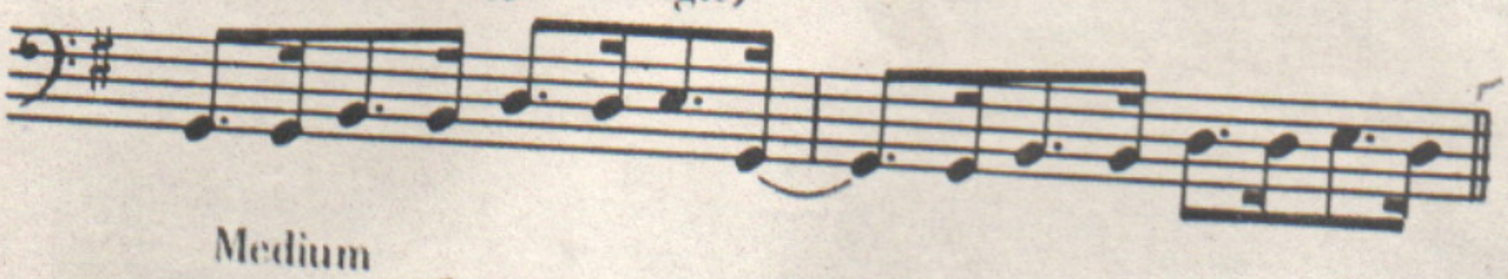


Medium *(Shuffle - Boogie)*



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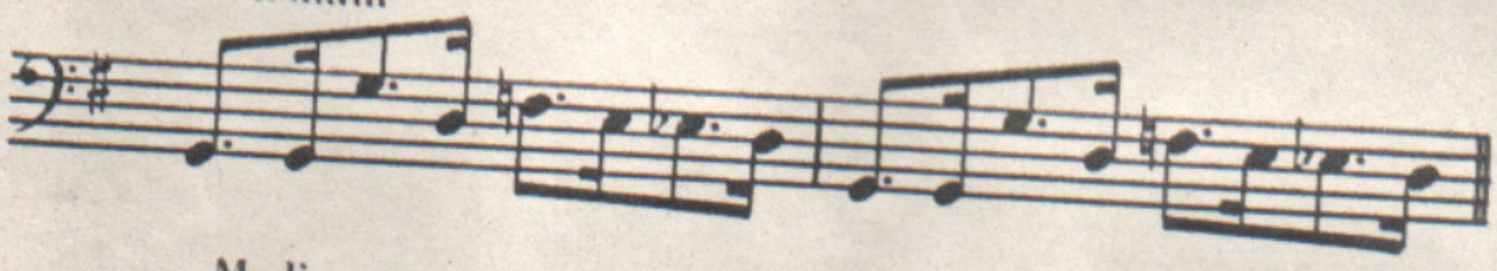

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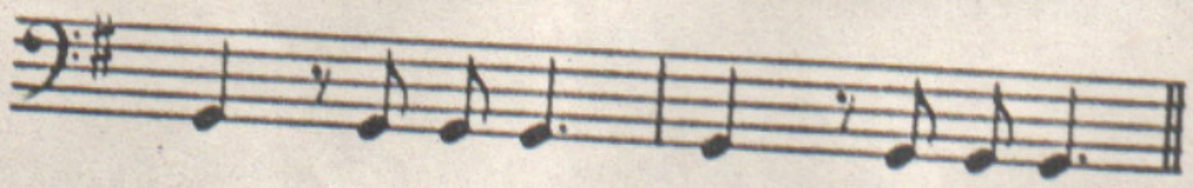
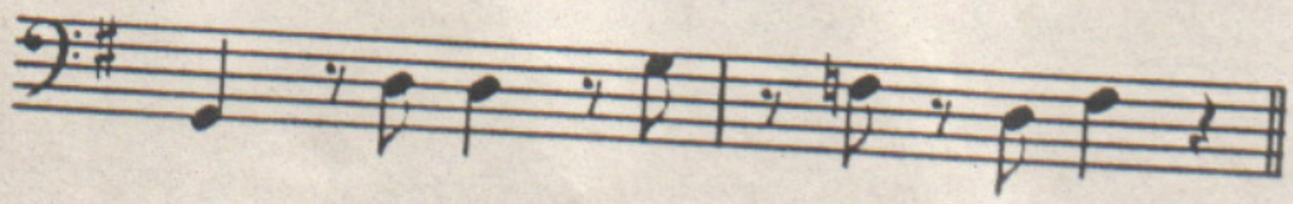
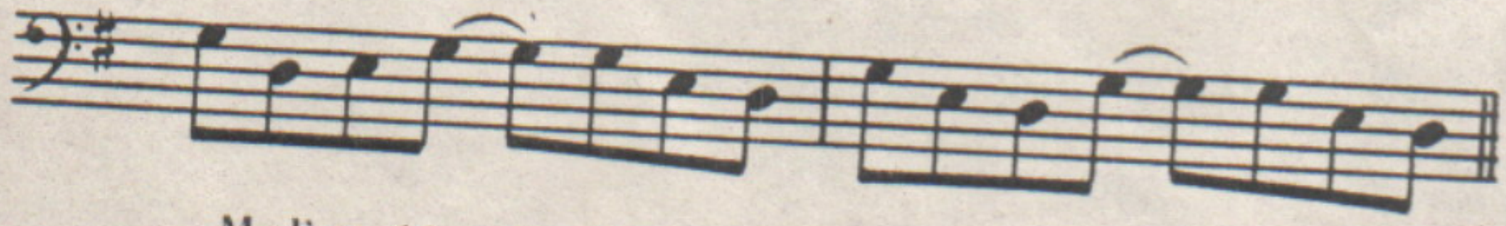


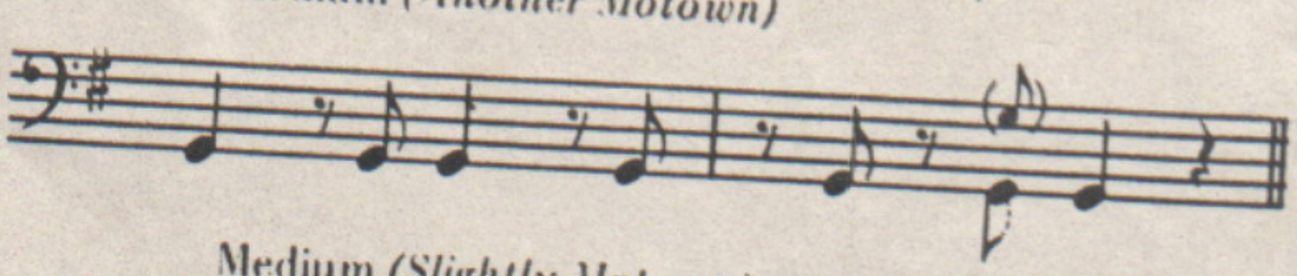
Fast *(Hip Rock)*



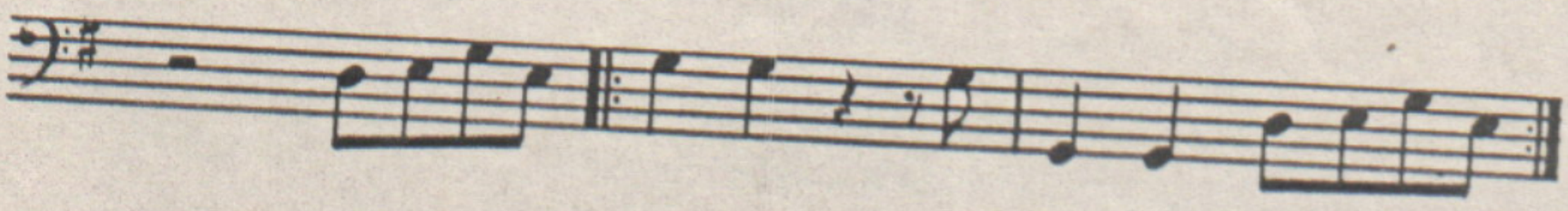
Medium *(Standard Motown)*



Medium *(Another Motown)*

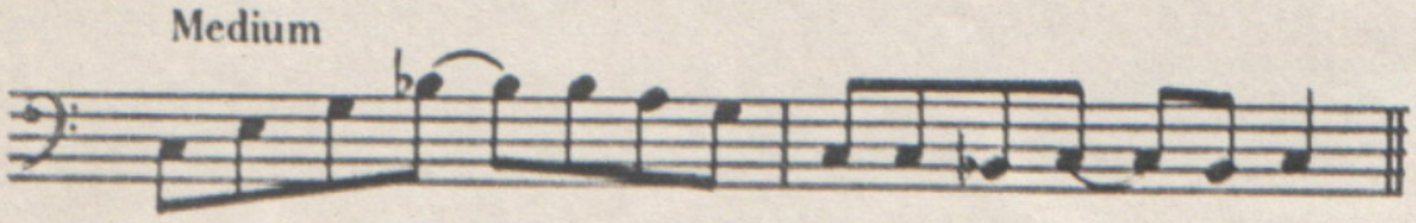


Medium *(Slightly Motown)*



Easy Licks

Medium



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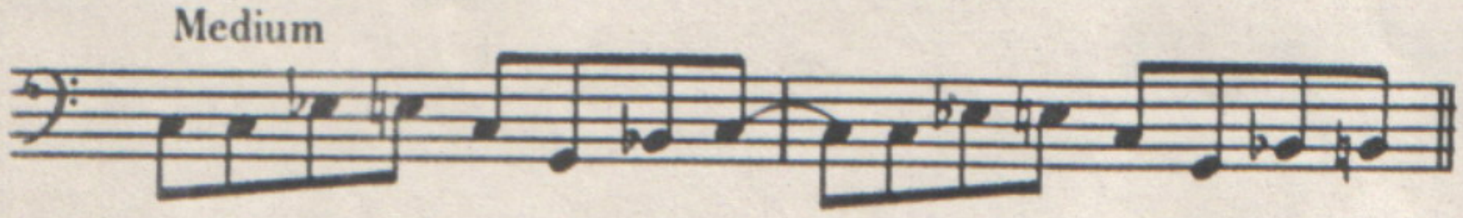

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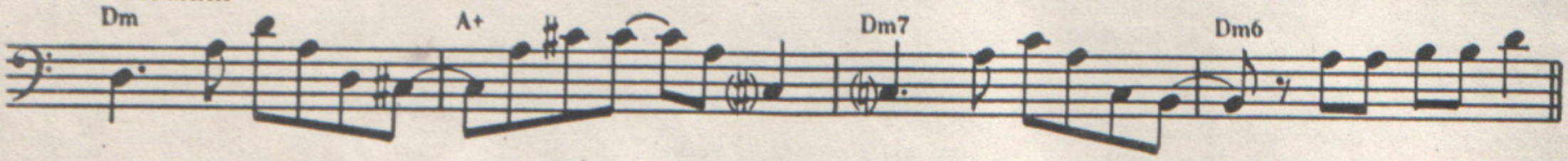

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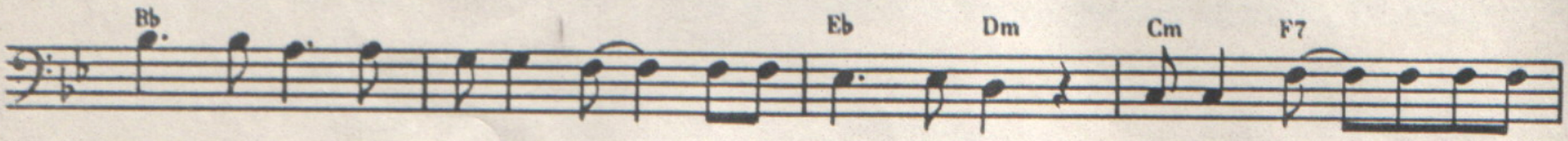

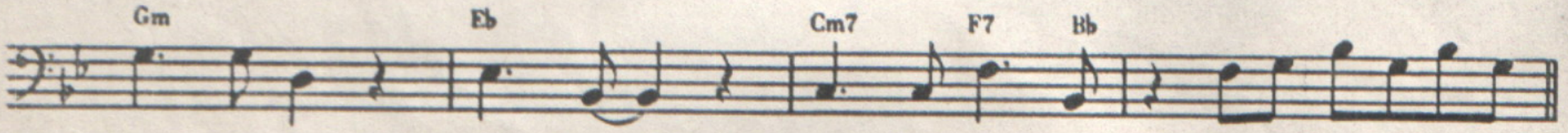

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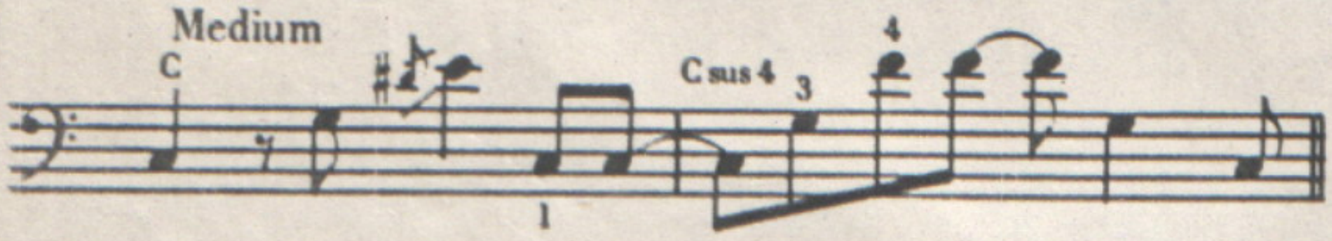
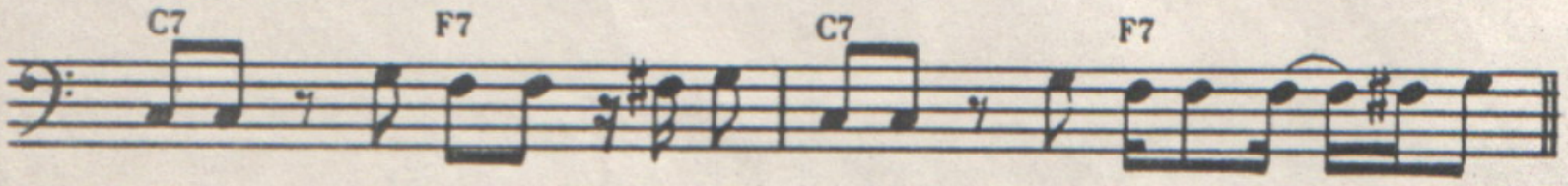


Slow



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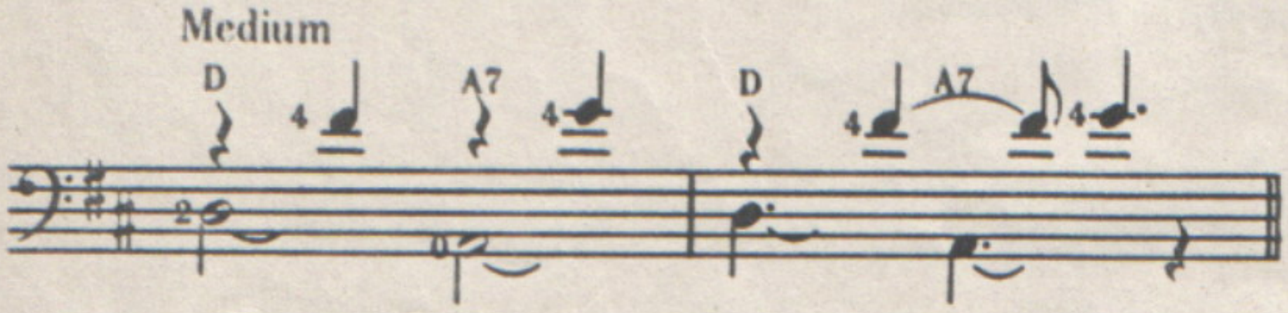

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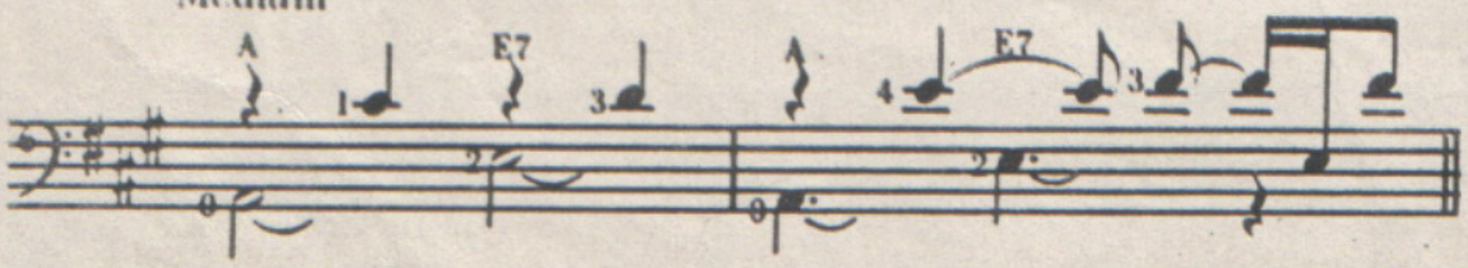
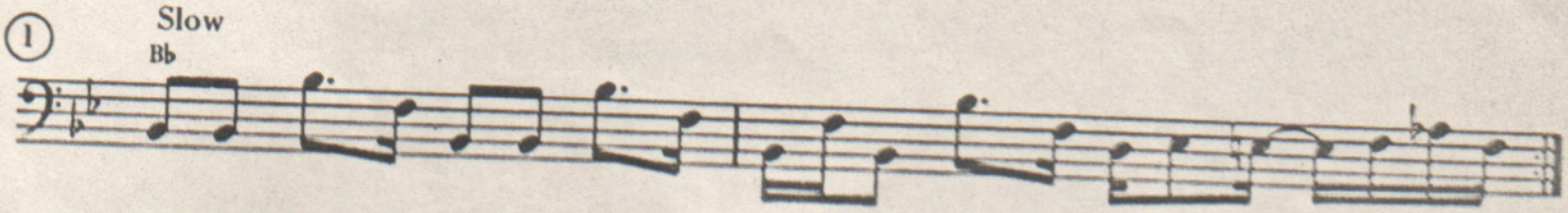
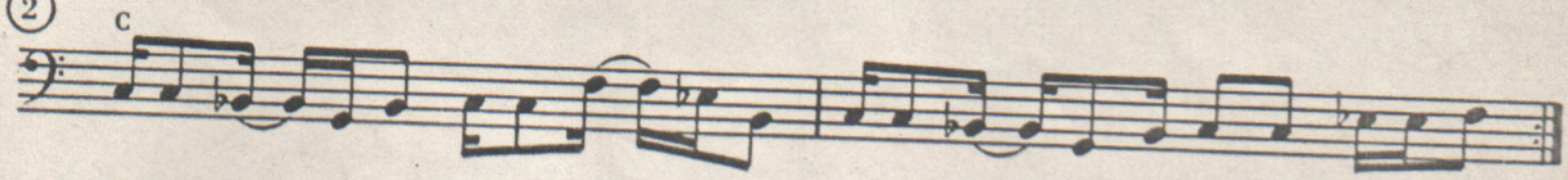


Technique Exercises

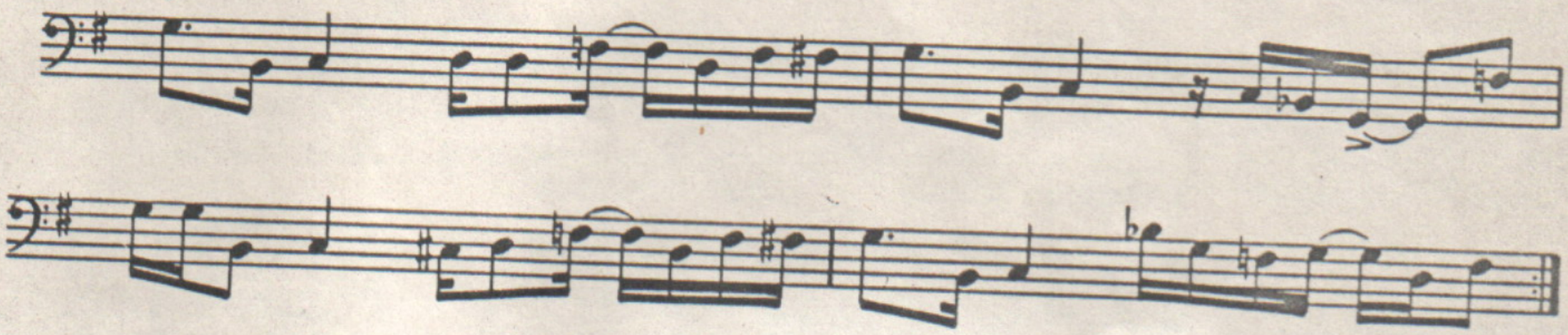
① Slow
Bb



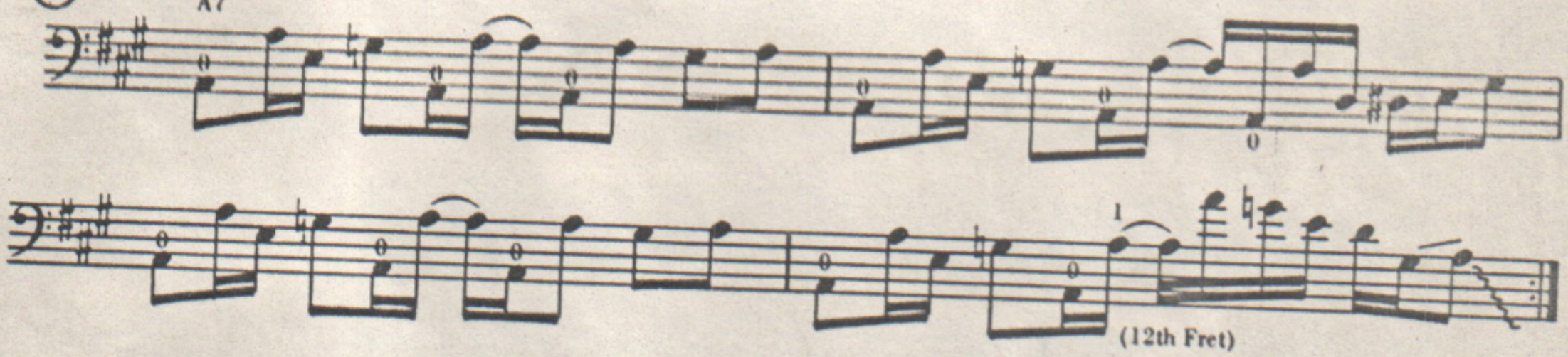
② Slow
C



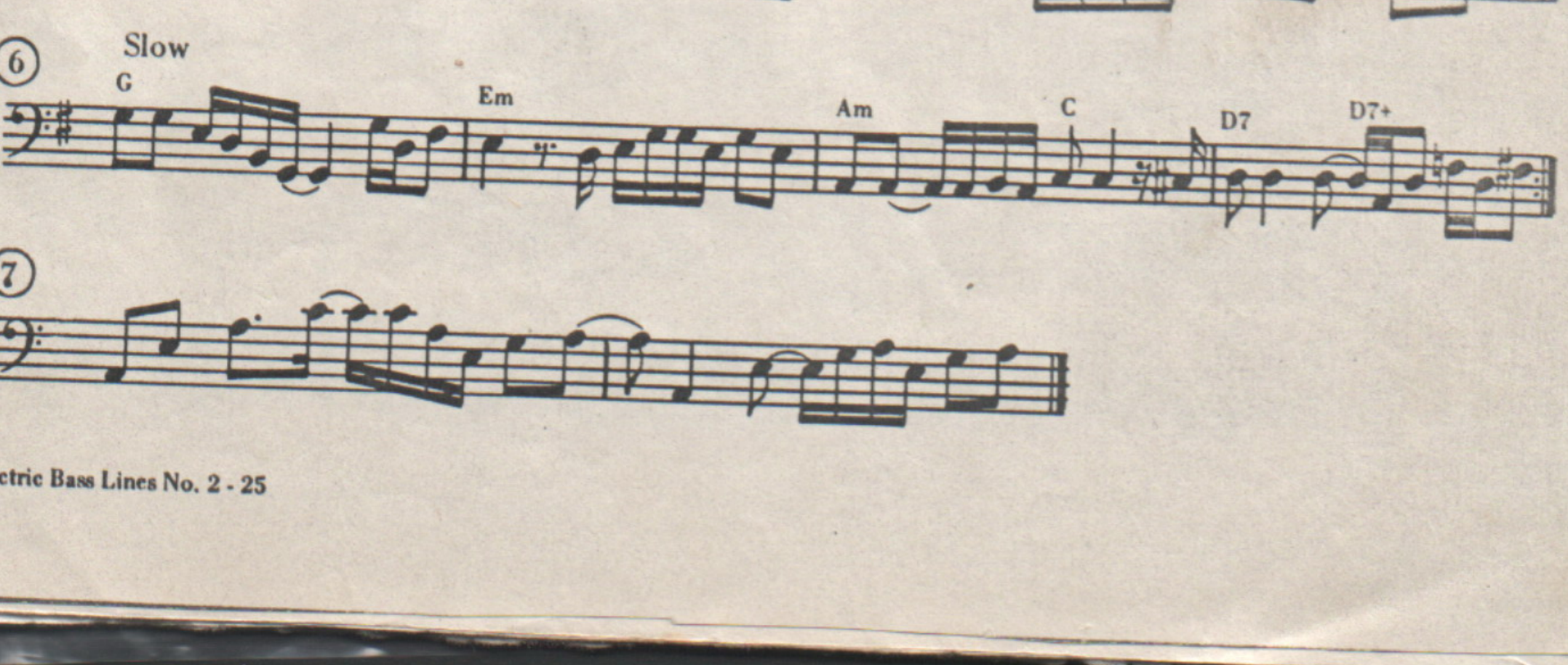
③ Slow
G



④ Slow
A7



⑤ Slow
G



⑥ Slow

⑦

2 Bar Duets

Medium Fast

8va↑ *(Play top line octave higher)*

① G F

Slow

② G

Slow

③

Slow

8va↑

④ F Bb F Bb

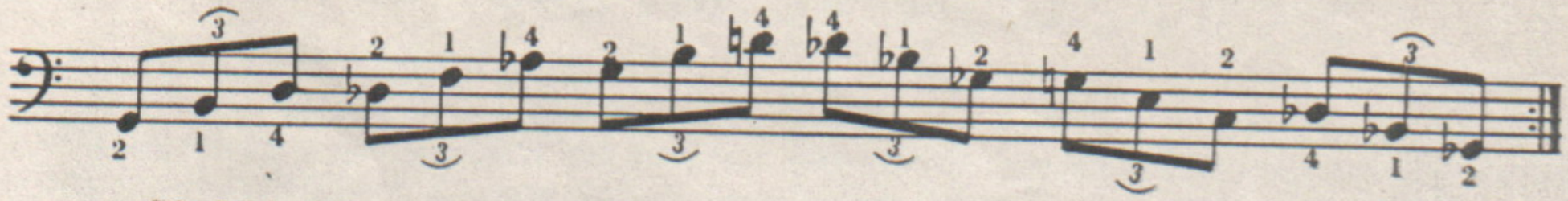
Slow

⑤ D7 G7 A C

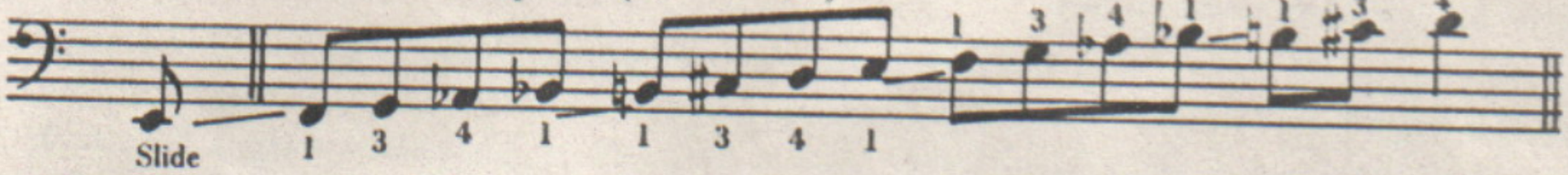
Slow

⑥ C Em F G7

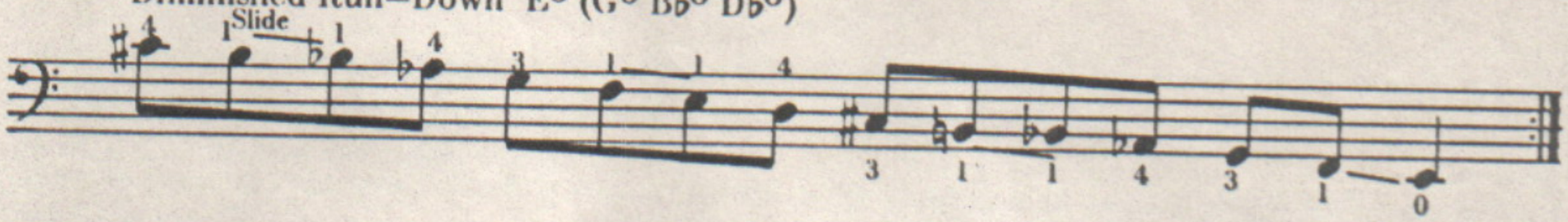
Triplet Exercise



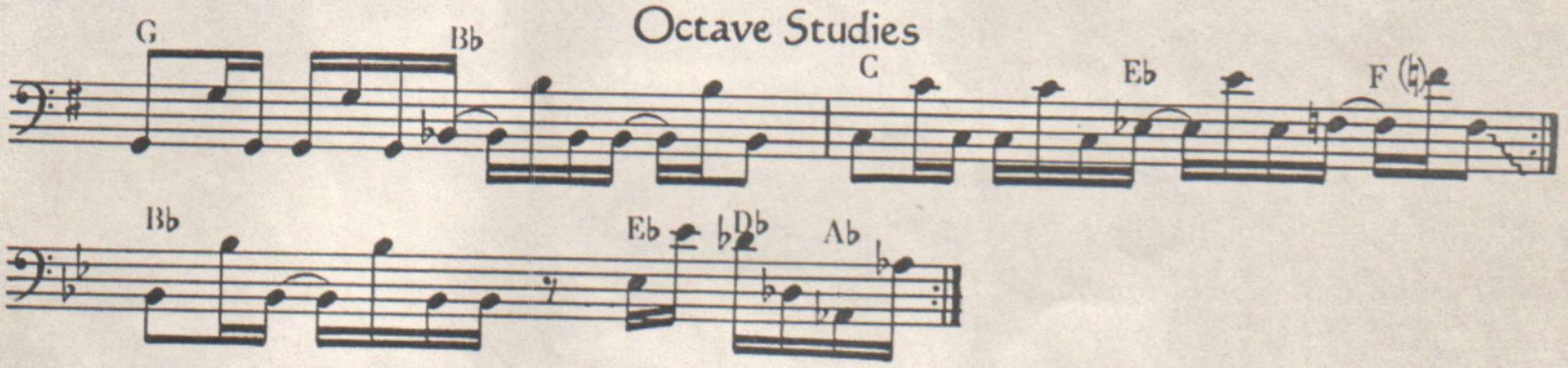
Diminished Run–Up F° (A♭° B° D°)



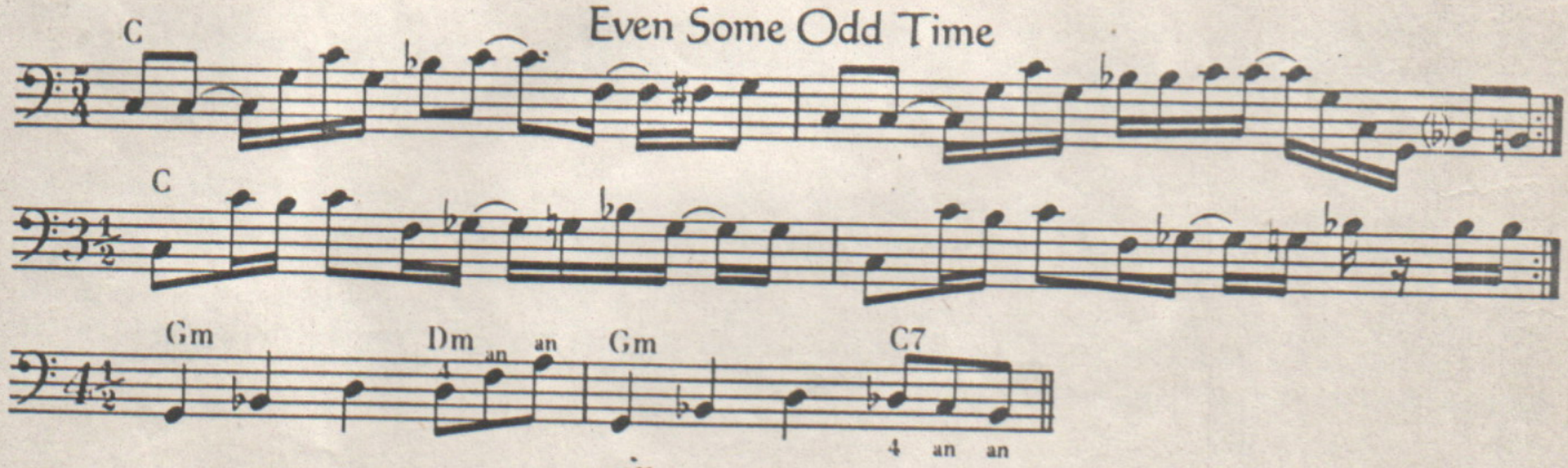
Diminished Run–Down E° (G° B♭° D♭°)



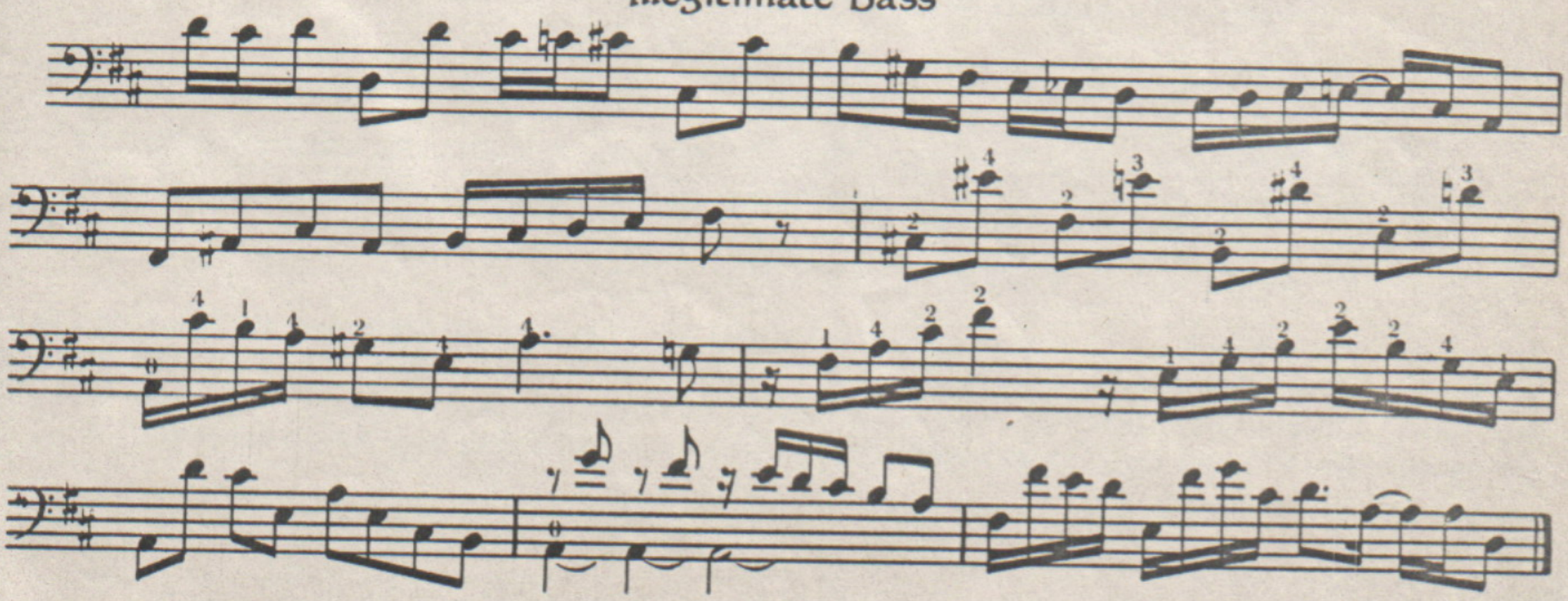
Octave Studies



Even Some Odd Time



Illegitimate Bass

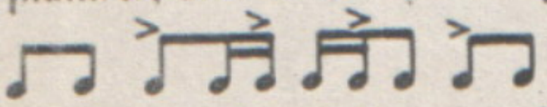


Sight Reading Made Easy

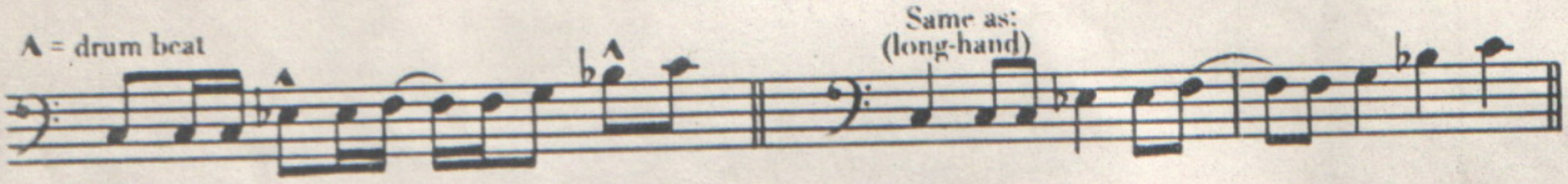
This section is written to assist you in reading those contemporary bass lines you've been seeing in my books. You will find this approach a little different than the analytical style of most teaching methods. Studio work has helped me find short-cuts that improve sight-reading immediately.

Bass Patterns have evolved from playing on the 1st and 3rd beat to rhythmic Boogaloo Patterns as you have recognized. These new patterns are fun to play but a little strange-looking on paper due to the many meter combinations that are used. Much of the learning process will be by association (just as we learn the English language). You will form good habits of recognizing the meter very fast and soon there will be no mystery in being able to read any pattern.

Boogaloo consists of combinations of meter patterns with a double-time feel to it. Drummers, guitarists, sometimes pianists, and certainly bass players play patterns that make the beat sound twice as fast. The basic drum beat is:

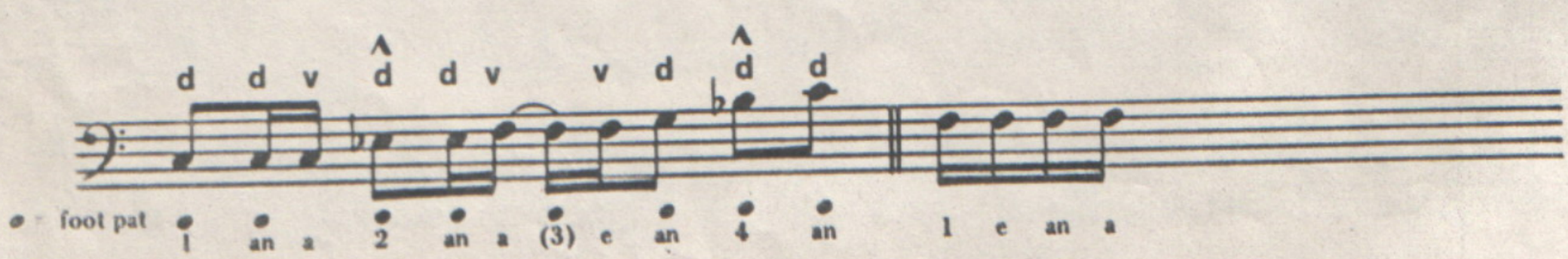
 The basic tempo is accented on 2 and 4, which gives the motion (or feel) of two tempos in one. It is somewhat of a samba (Latin) style that is now popular in most forms of music. There are very few books written with practice material in this style. This author's intention is to teach the reader good sight-reading habits. The following exercises were created with that idea in mind.

Boogaloo Pattern



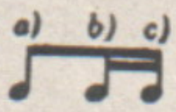
The accented marks above the notes indicates where the drummer and guitar player usually accent the 2nd and 4th beats. The bass player does not need to play exactly on these beats also, to make it swing. The general feeling is 8 beats to the bar, not 4. You should feel a down-beat on every 8th note. The pick strokes are noted for those of you that play with a pick. The secret of reading these lines is to PAT YOUR FOOT and feel where each note lays in relation to your foot. Pat your foot twice as fast as the written beat (on every 8th note). You will be picking DOWN on the down-beat and UP on the up-beat. Be sure to pat your foot evenly.

Boogaloo Pattern with Pick Strokes and Beats Indicated



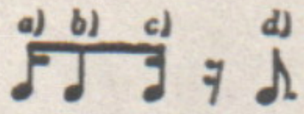
In the stems you will find a clue to time value: the 1st note (8th) has only one bar on top, the following 2 notes (16ths) have 2 bars, therefore, they are twice as fast as the 1st note. The pick indications also indicate where the beat falls and in time you "memorize" or actually KNOW the metric value and eventually can pat your foot with each quarter note (4 to the bar). The pick strokes always follow the double-time beat. Note other clues:

Pattern No. 1



a) On the main down-beat.
b) On the down-beat of second 8th note.
c) Almost on the 2nd down-beat.

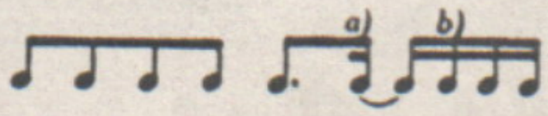
Pattern No. 2



(This pattern is reminiscent of "Varsity Drag")

a) On the main down-beat.
b) Right after main down-beat (before second 8th note down-beat).
c) Almost on 2nd main down-beat (third 8th).
d) Right after 2nd main down-beat.

Pattern No. 3



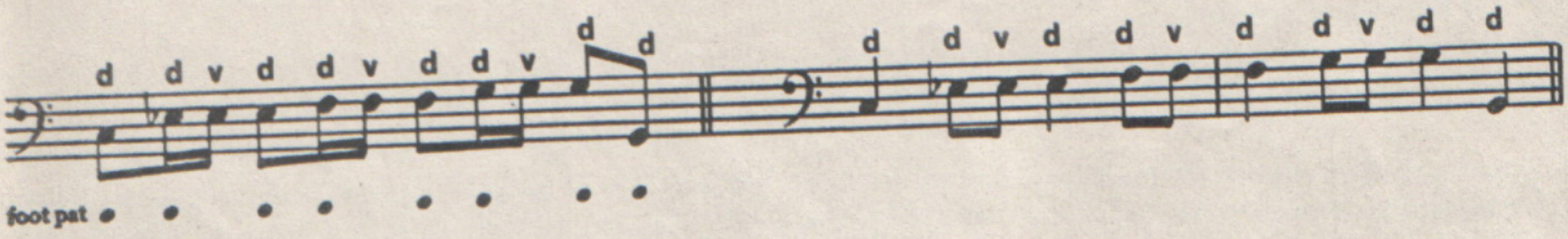
(Like "One-a-Two-a-ConGA")

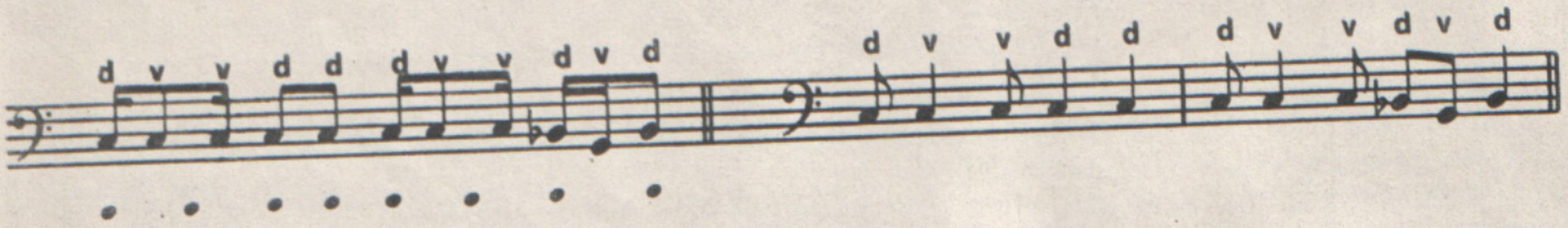
a) Almost on the fourth main beat.
b) Immediately after the fourth main beat.

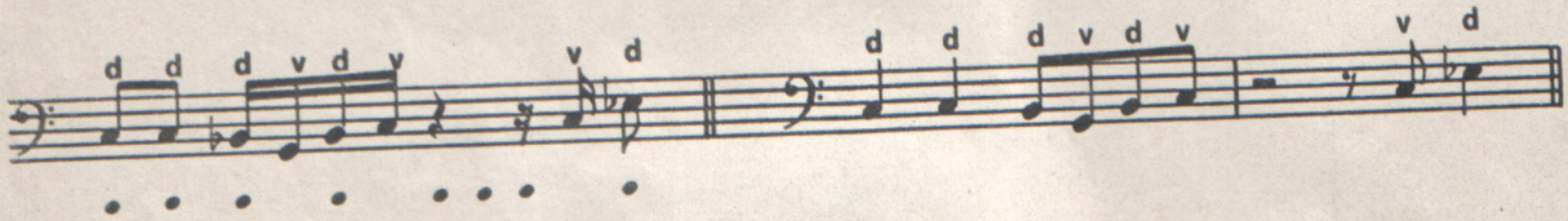
Studio musicians have the habit of looking at their music before playing. They mentally practice hard passages before a note is ever played. This does not mean they memorize parts but simply acquaint themselves with the music. This is one of the things that make studio musicians so great in their sight-reading. Try looking at a "hard" piece of music and read it mentally while patting your foot. Humming the metric value a few times (as you pat your foot) will give you better practice than playing it at first. When you first play, keep the tempo slow and pat your foot twice as fast, as we discussed before. If you can, use the electric metronome on every off-beat to keep your time even. You can play with more feeling if the metronome is on 2 and 4 (or the an of every beat in extreme double-time cases) instead of on every beat. This is the Jazz player's method of learning to play with good time.

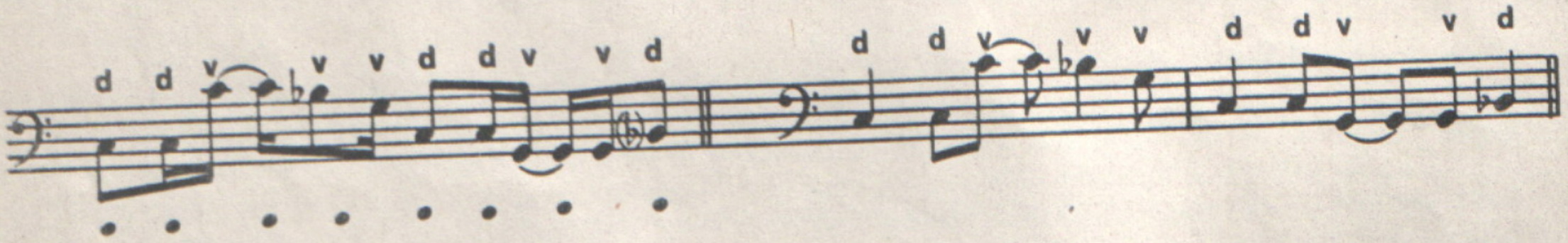
On the following page are practice patterns designed to get you immediately into good sight reading habits. (For your reference, the Boogaloo patterns are also written in "long-hand".)

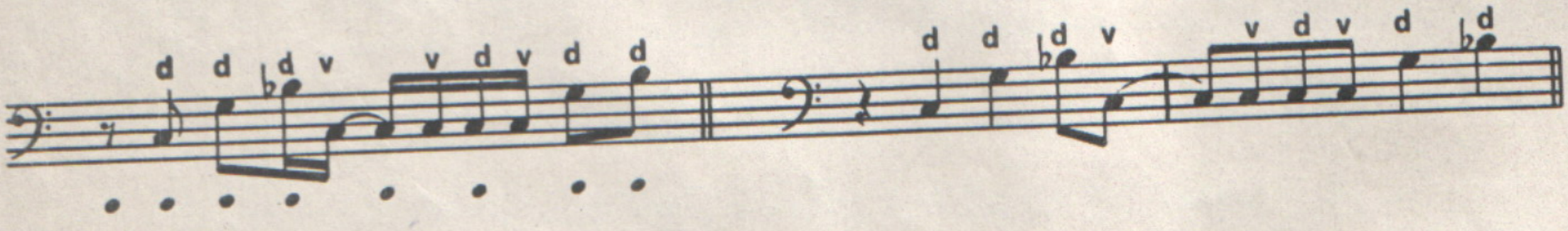
Reading Exercises

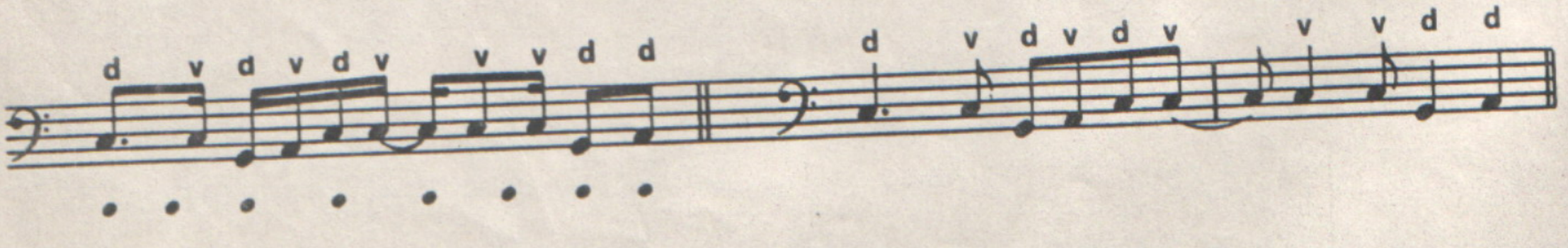


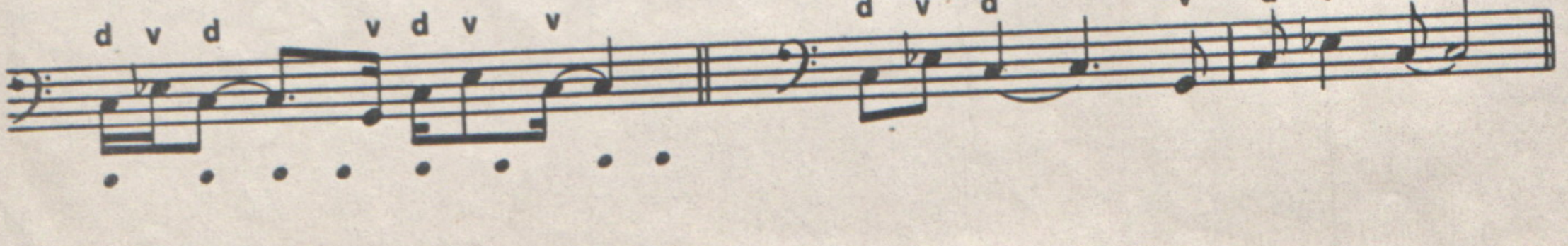




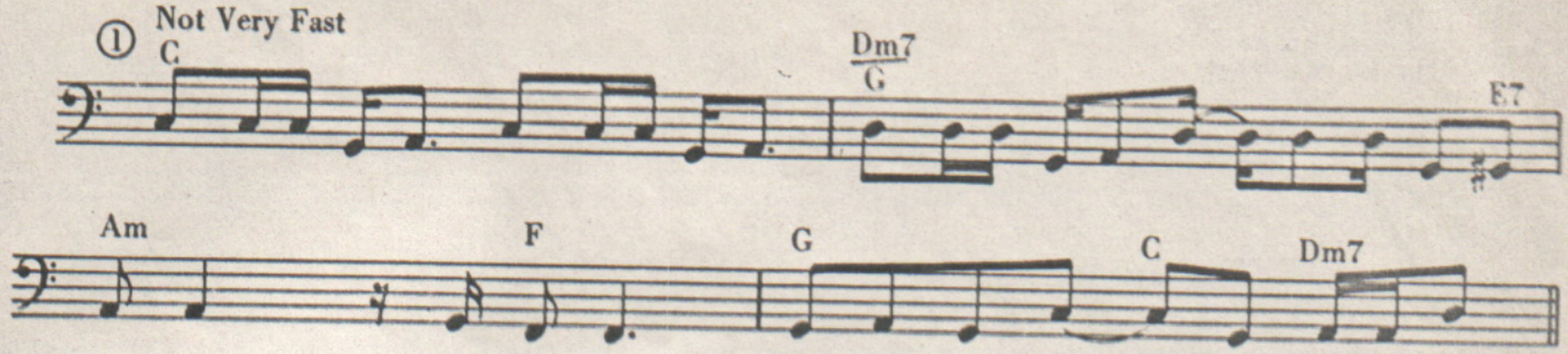




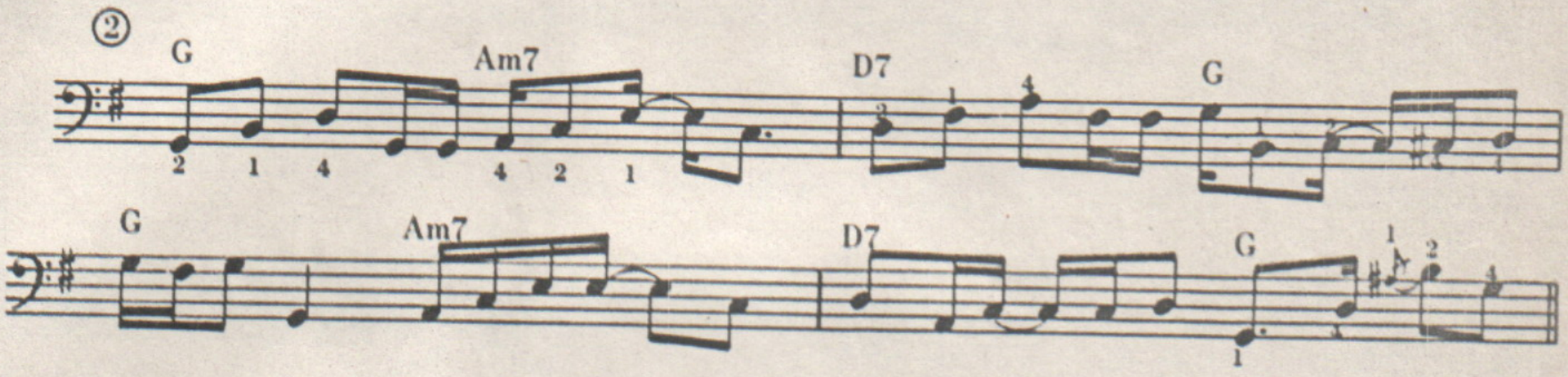




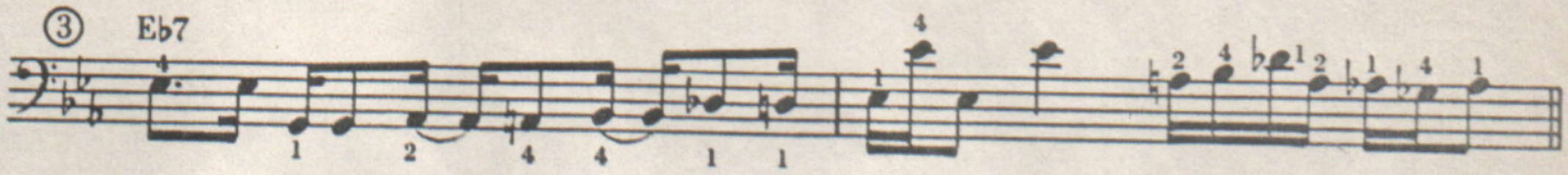
① Not Very Fast



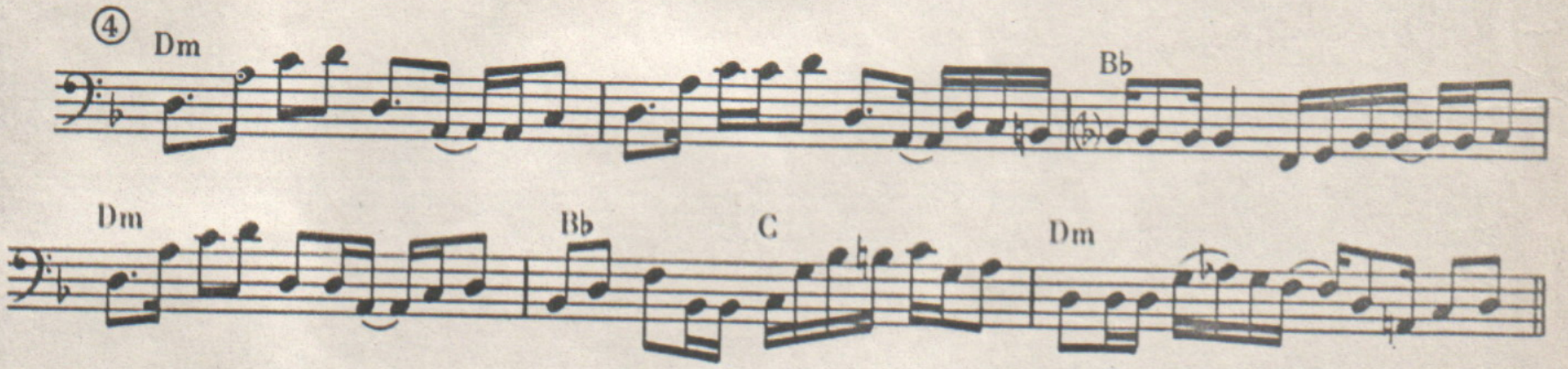
②



③



④



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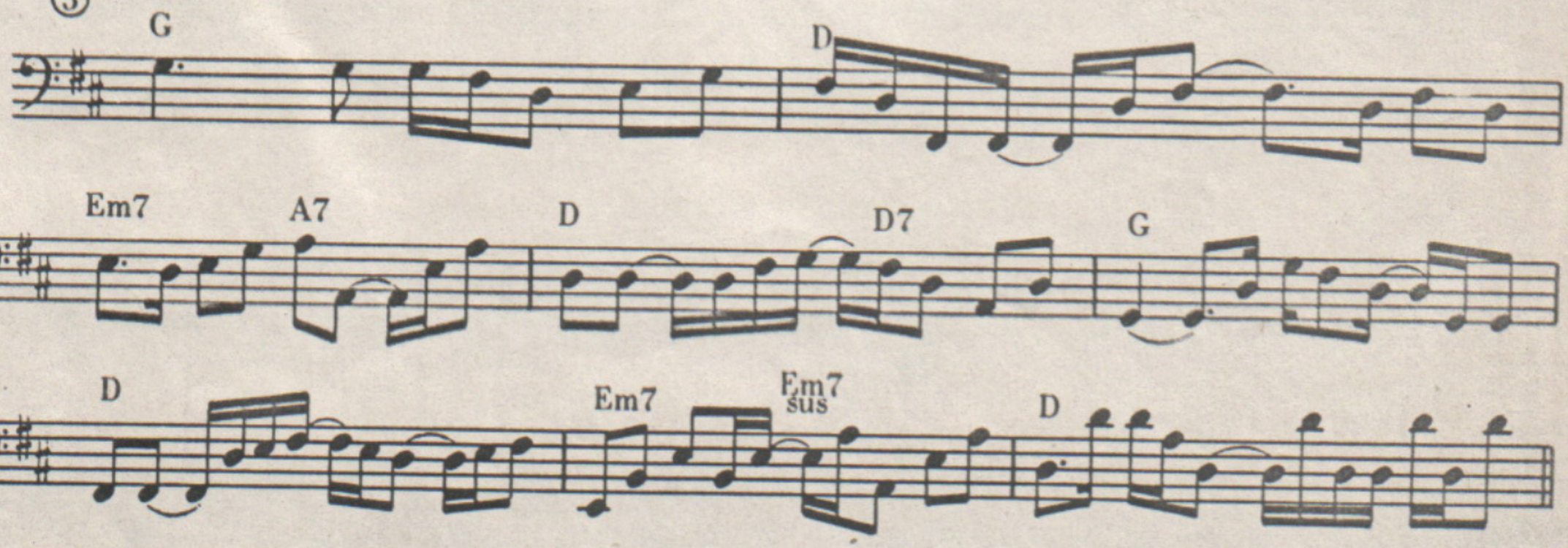
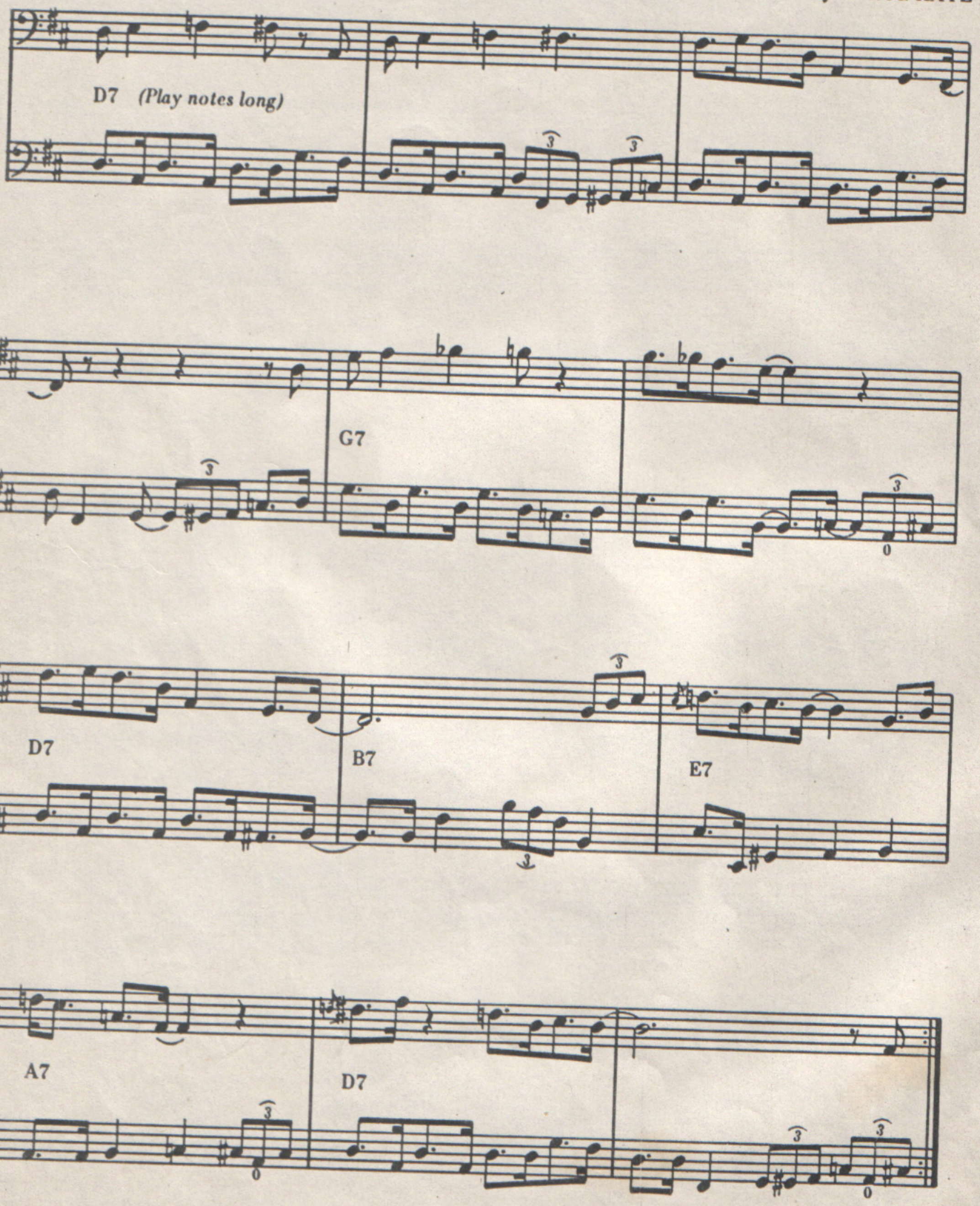


Blues For Q

Medium
8va↑

By CAROL KAYE

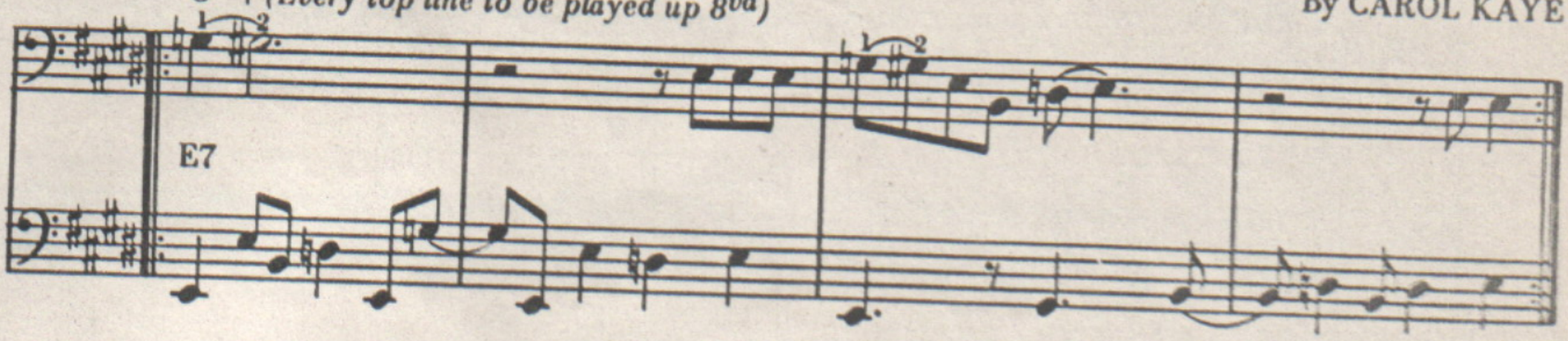


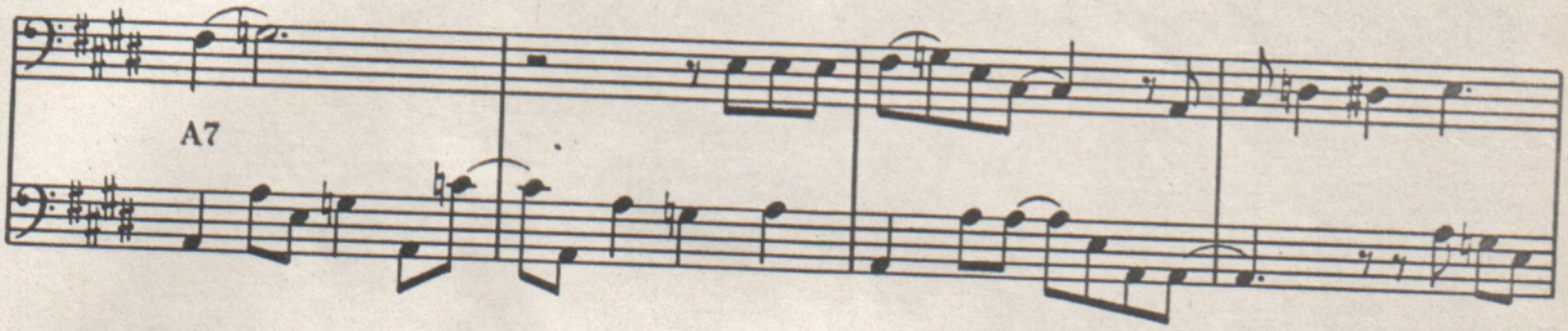
Lopin' Along

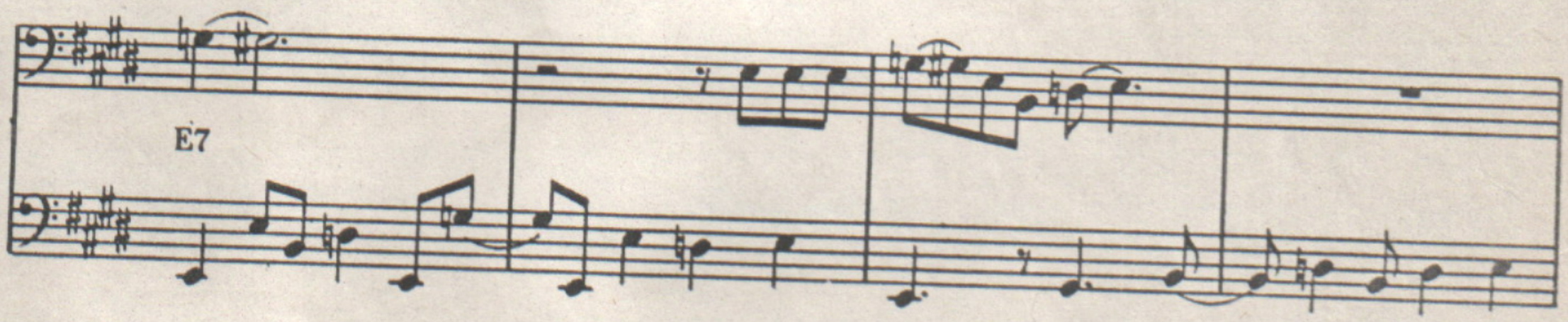
By CAROL KAYE

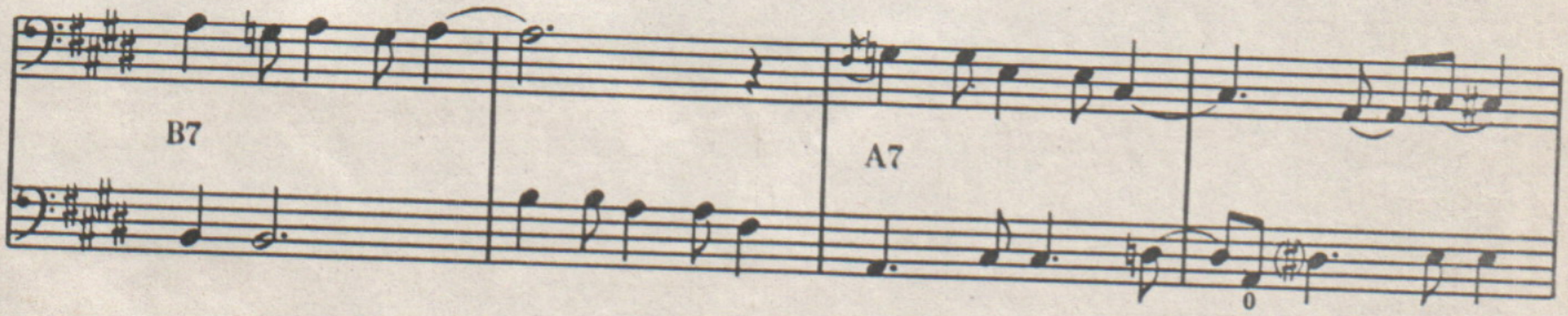
Fast

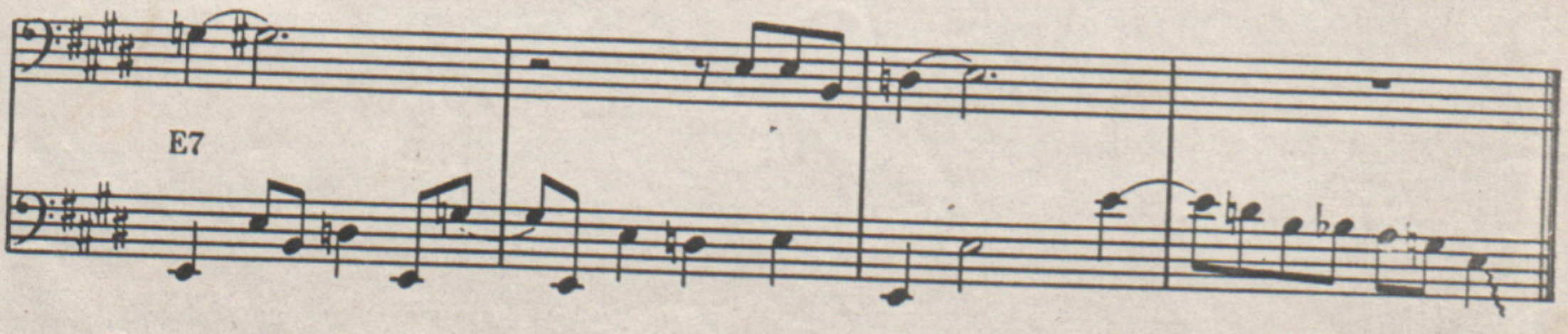
8va↑ *(Every top line to be played up 8va)*







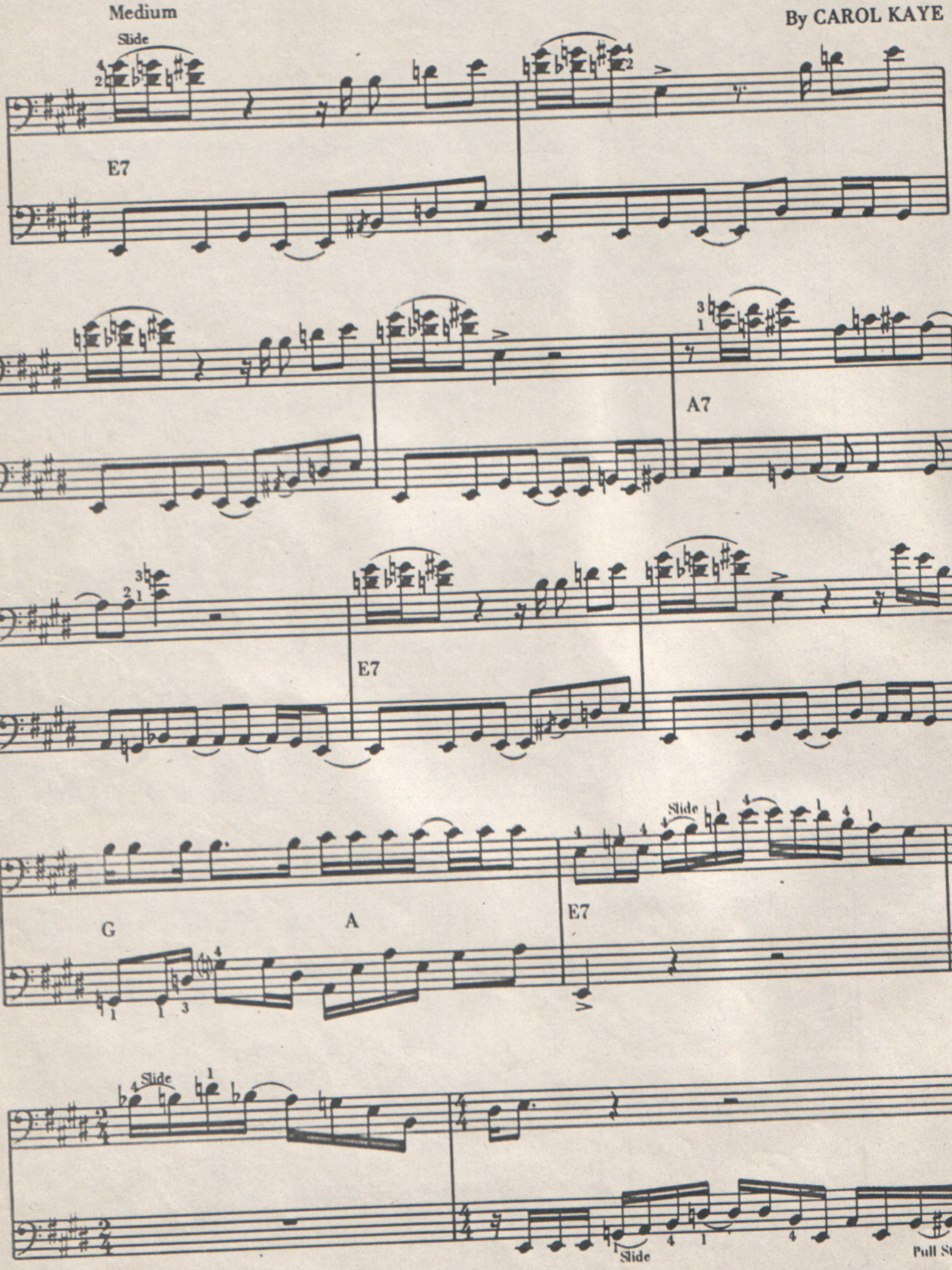




Who's On First Bass?

Medium

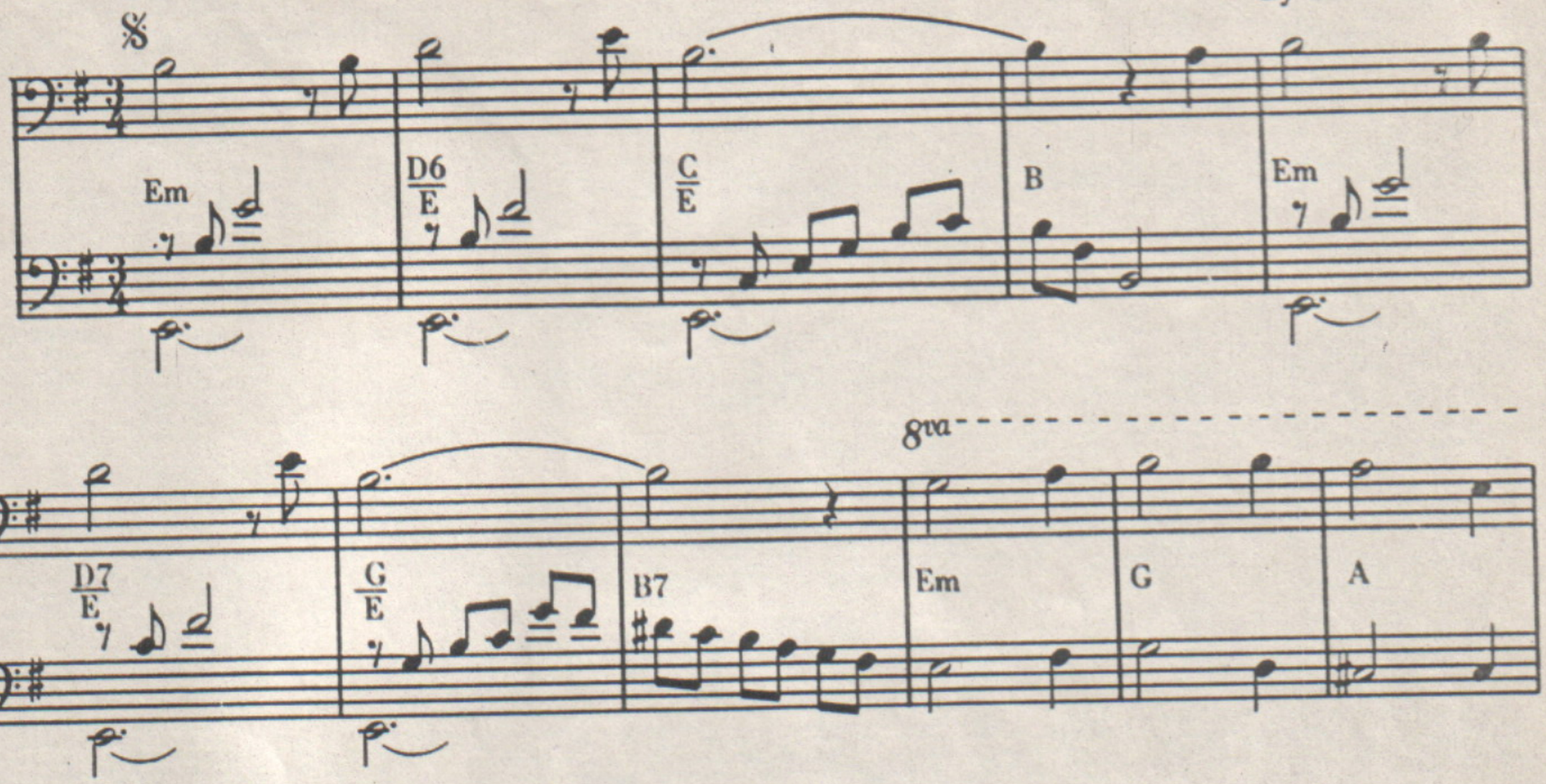
By CAROL KAYE



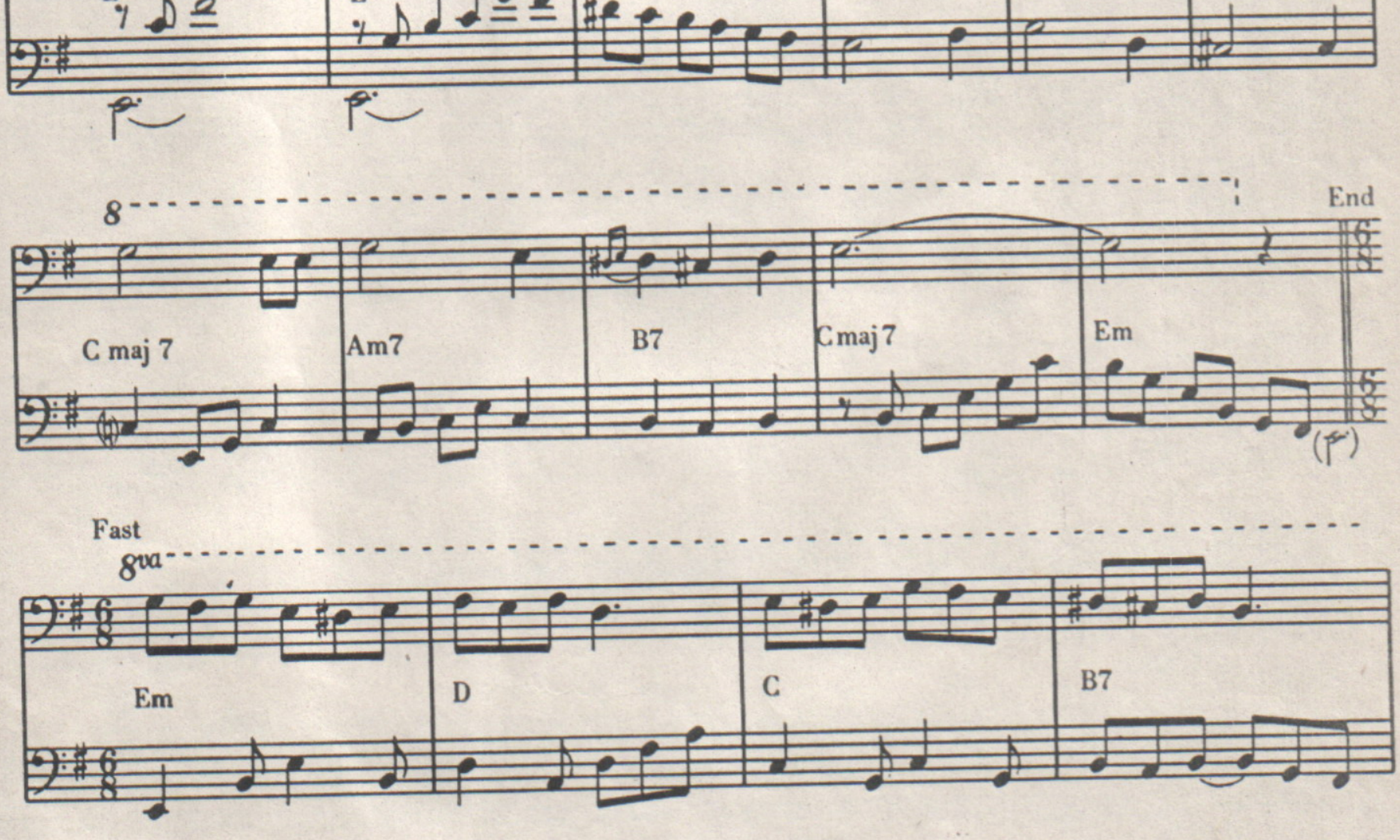
Mexico

Slow

By CAROL KAYE



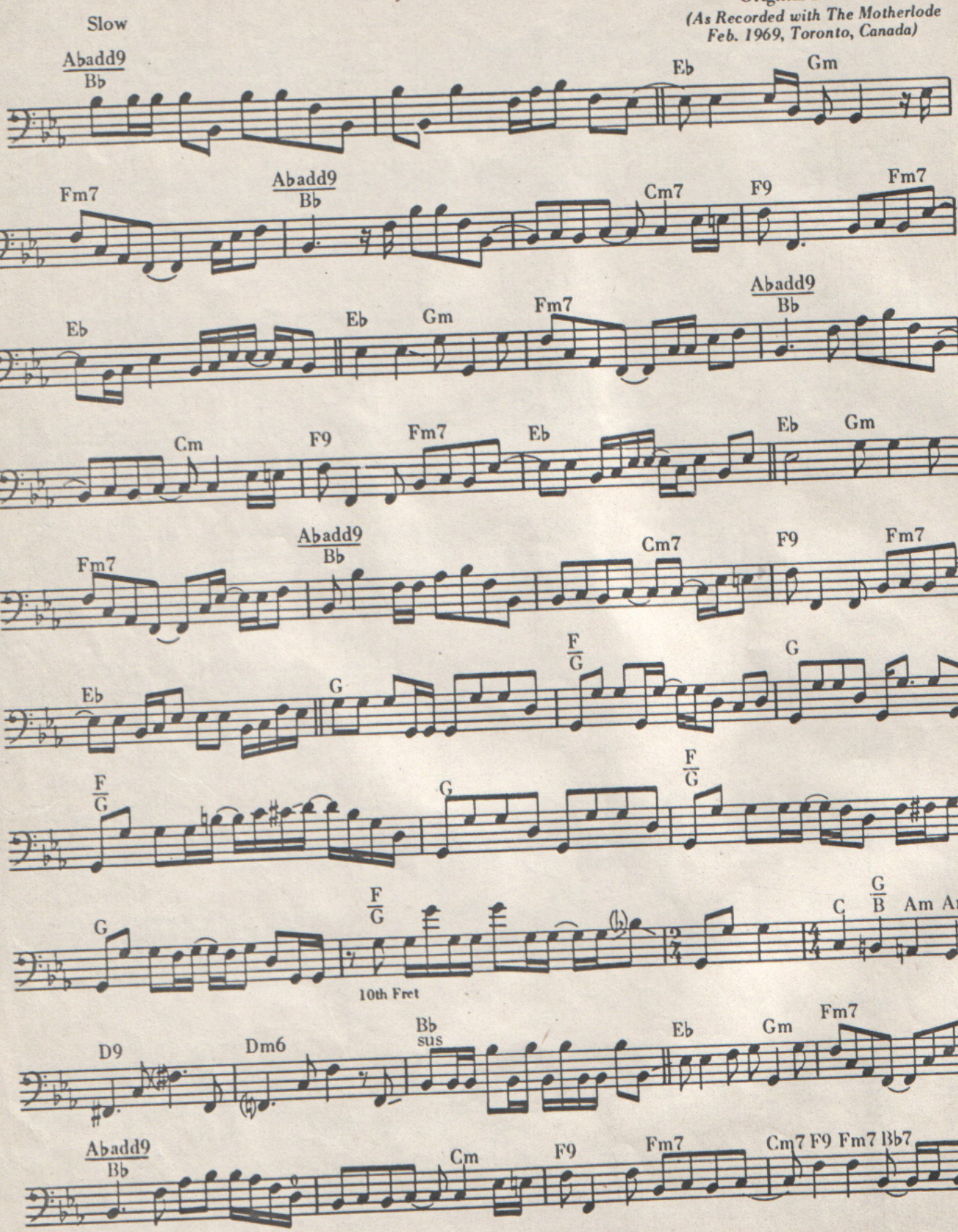
Fast

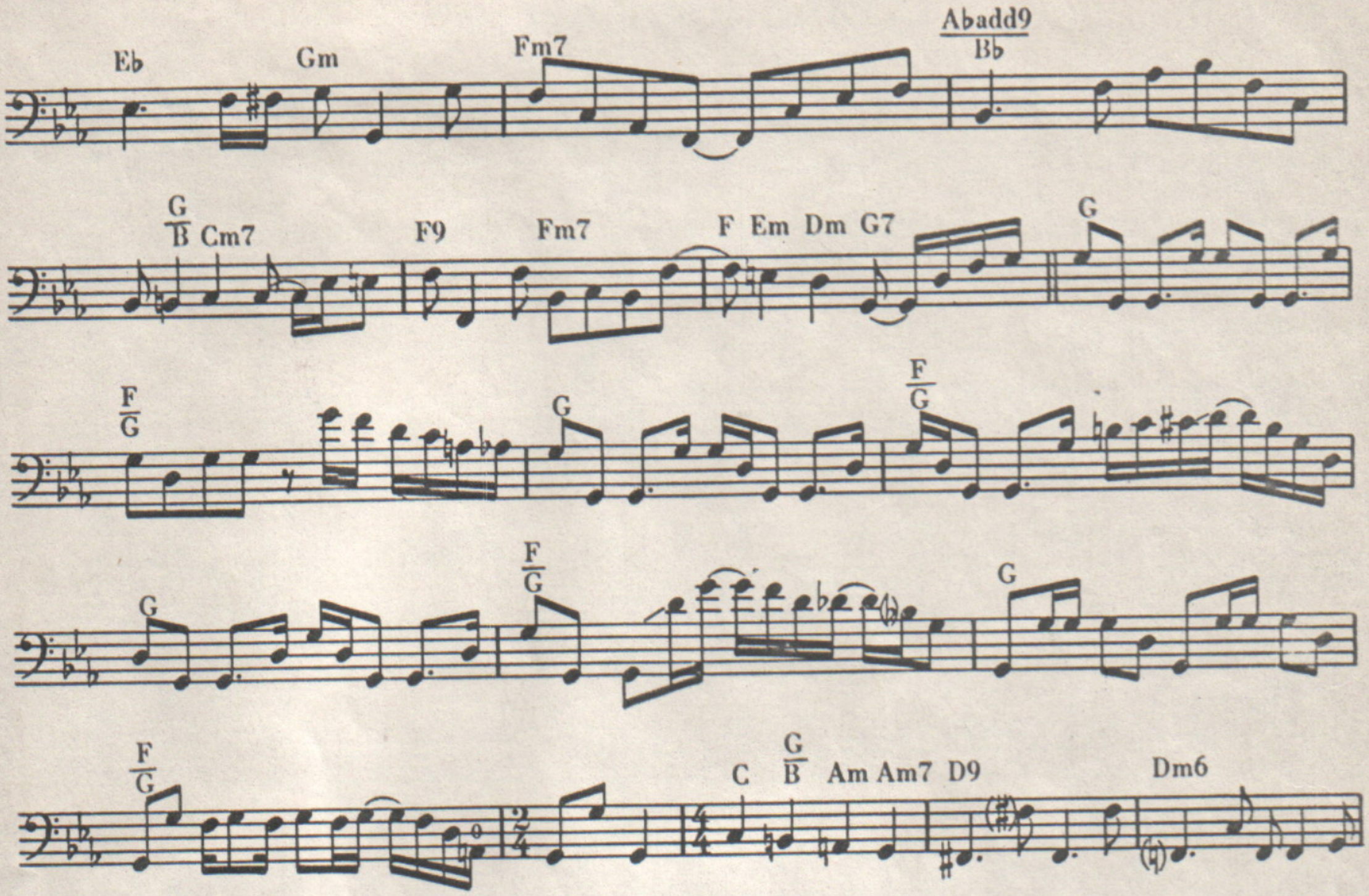


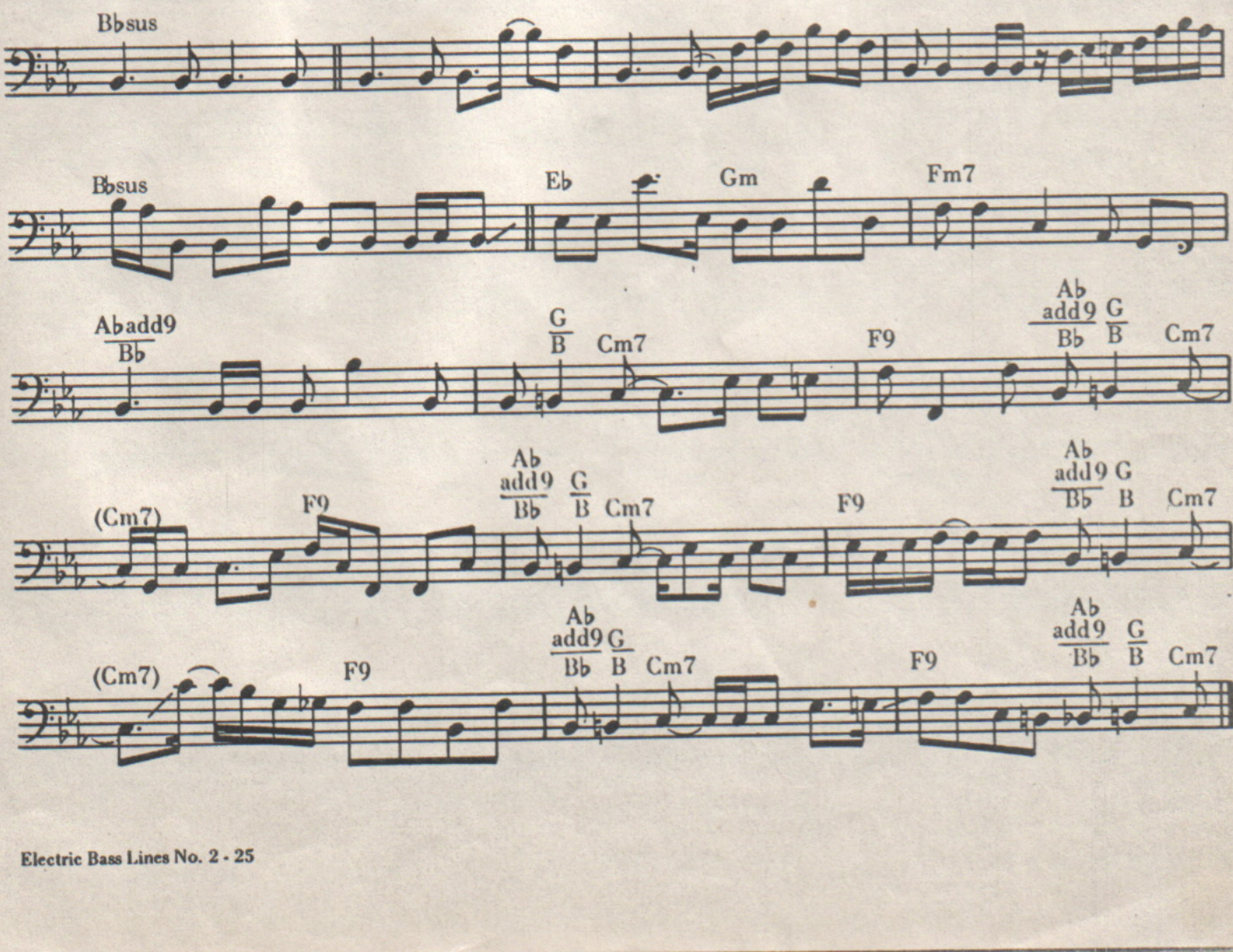
When I Die

Original Bass Line
(As Recorded with The Motherlode Feb. 1969, Toronto, Canada)

Slow

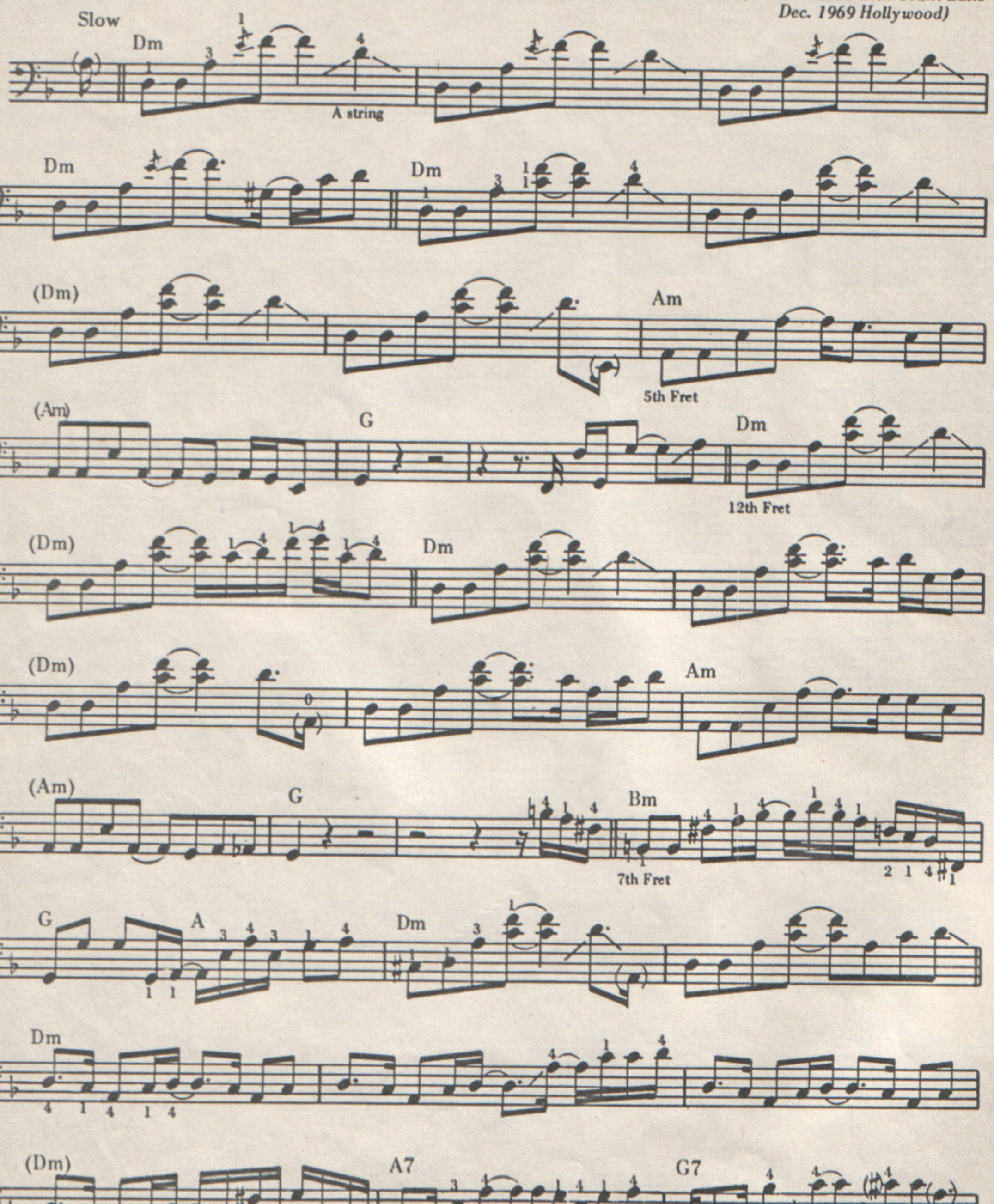


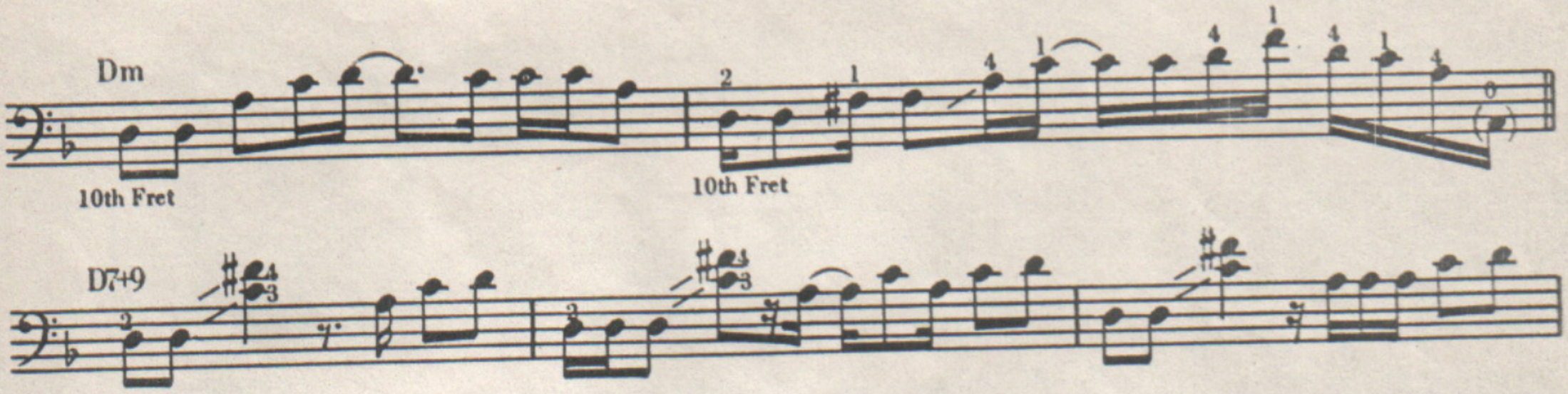

Eb
Gm
Fm7
Abadd9
Bb
G
B Cm7
F9
Fm7
F Em Dm G7
G
F
G
G
F
G
G
F
G
G
C
G
B Am Am7 D9
Dm6


Bbsus
Bbsus
Eb
Gm
Fm7
Abadd9
Bb
G
B Cm7
F9
Ab
add9
Bb
G
B
Cm7
(Cm7)
F9
Ab
add9
Bb
G
B Cm7
F9
Ab
add9
Bb
G
B
Cm7
(Cm7)
F9
Ab
add9
Bb
G
B Cm7
F9
Ab
add9
Bb
G
B
Cm7

Come Together

Original Bass Line
(As Overdubed with Count Basie Dec. 1969 Hollywood)

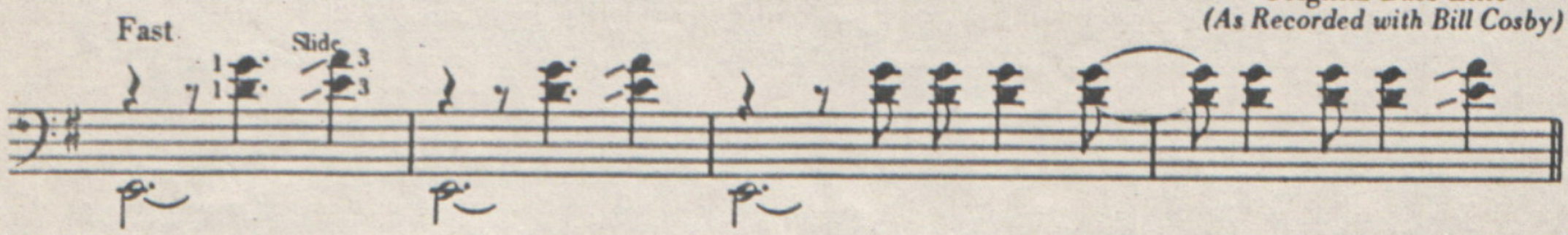



Dm
10th Fret
10th Fret
D7+9
(C7)
A7
G7
D7+9
A string
Dm
10th Fret
(Dm)
Am
G
Bm
G
A
Dm
10th Fret
Fade
Dm
Fade Out

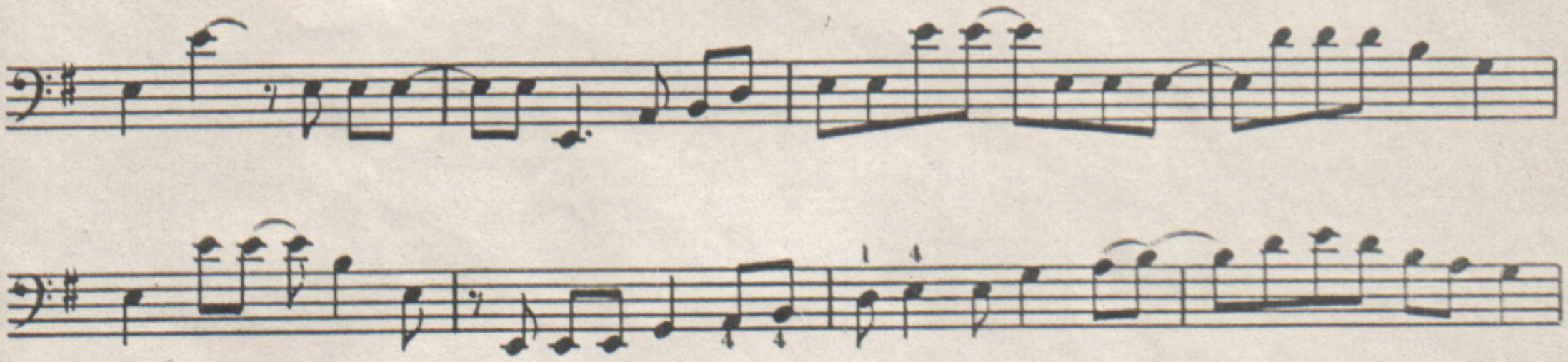
Hikky Burr

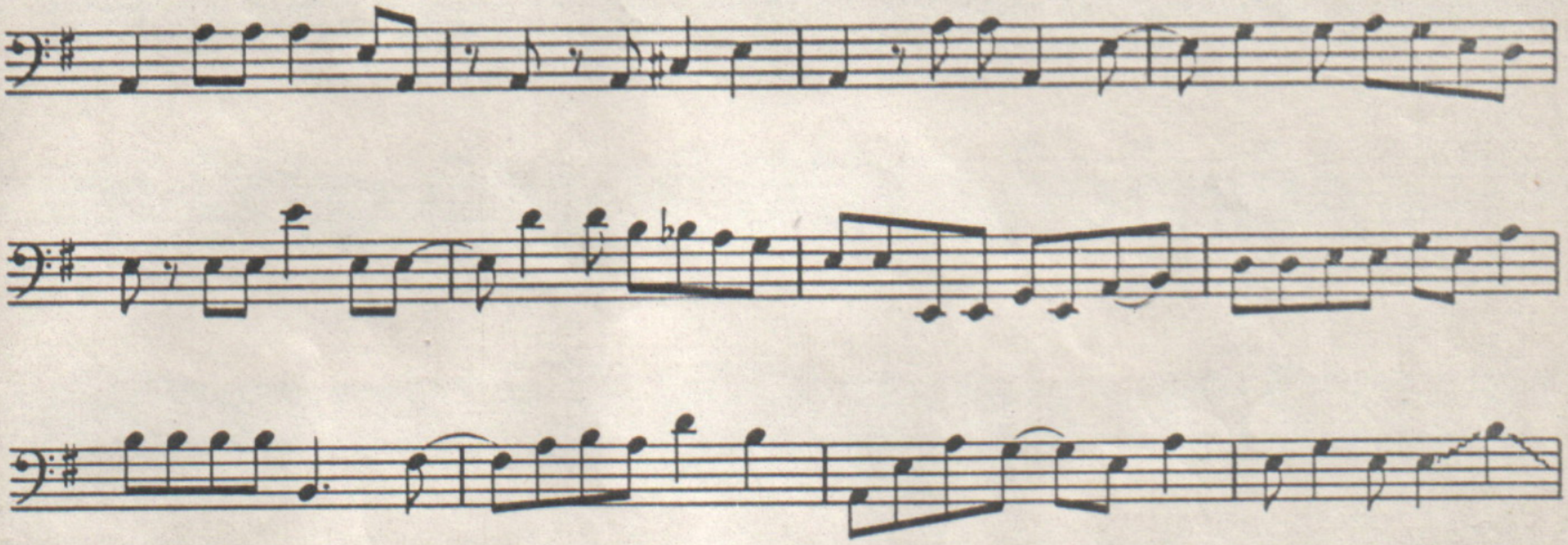
Note: Most tied notes are slides

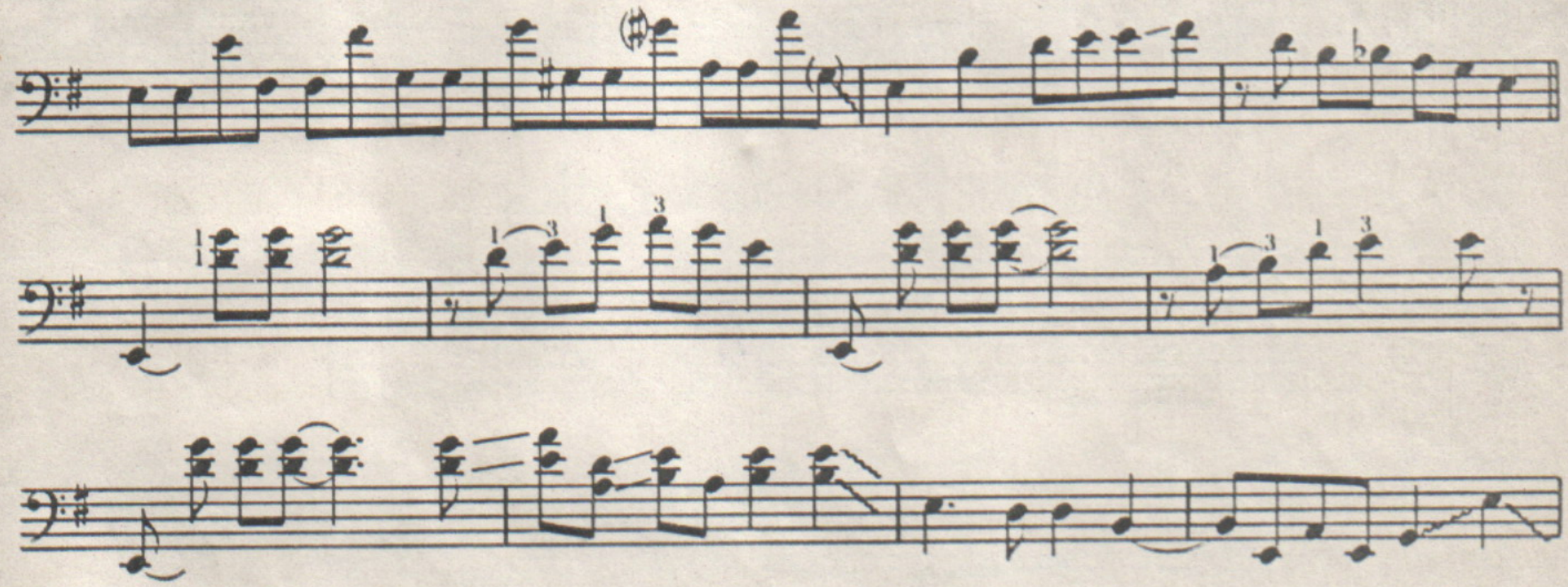
Original Bass Line
(As Recorded with Bill Cosby)

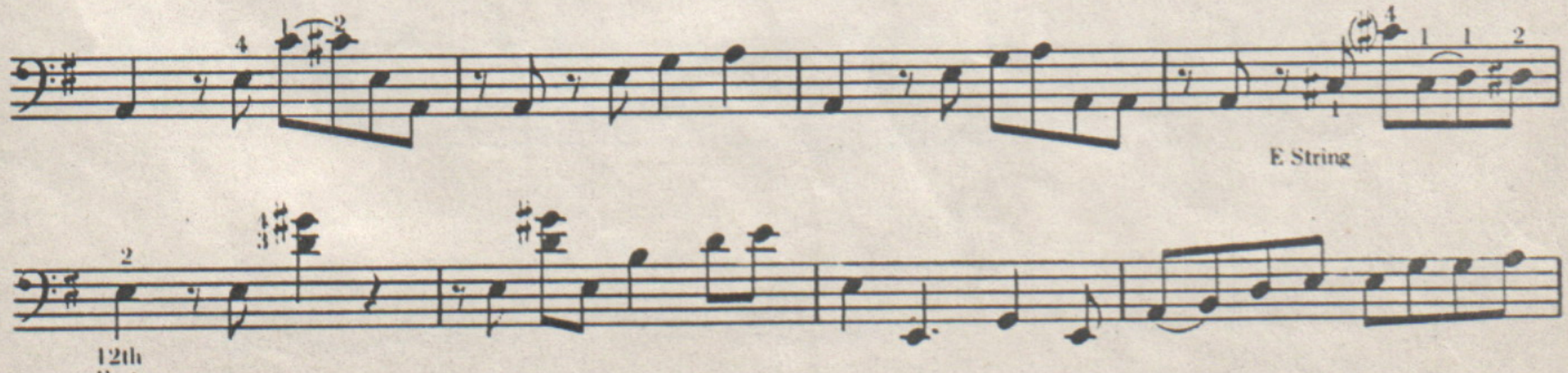


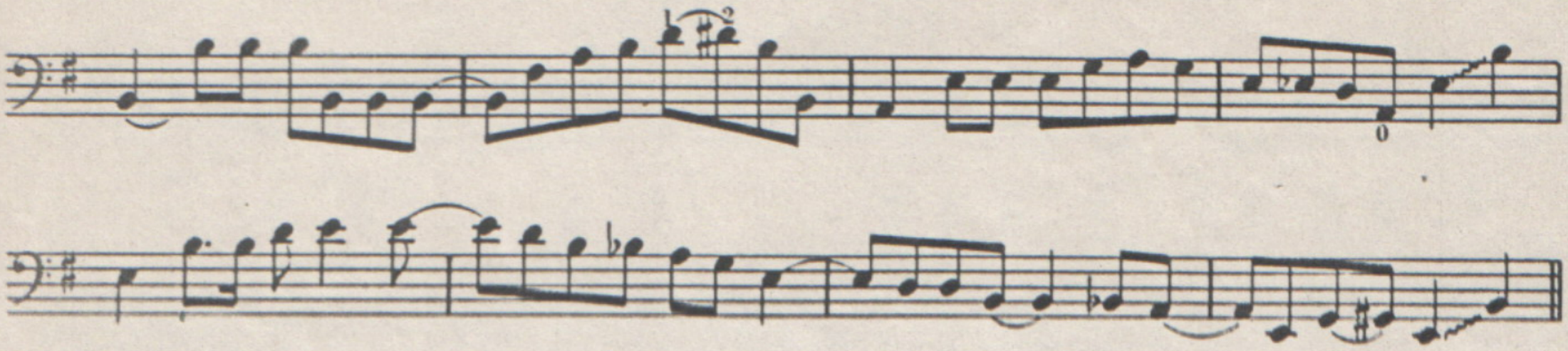
HIKKY BURR *(continued)*

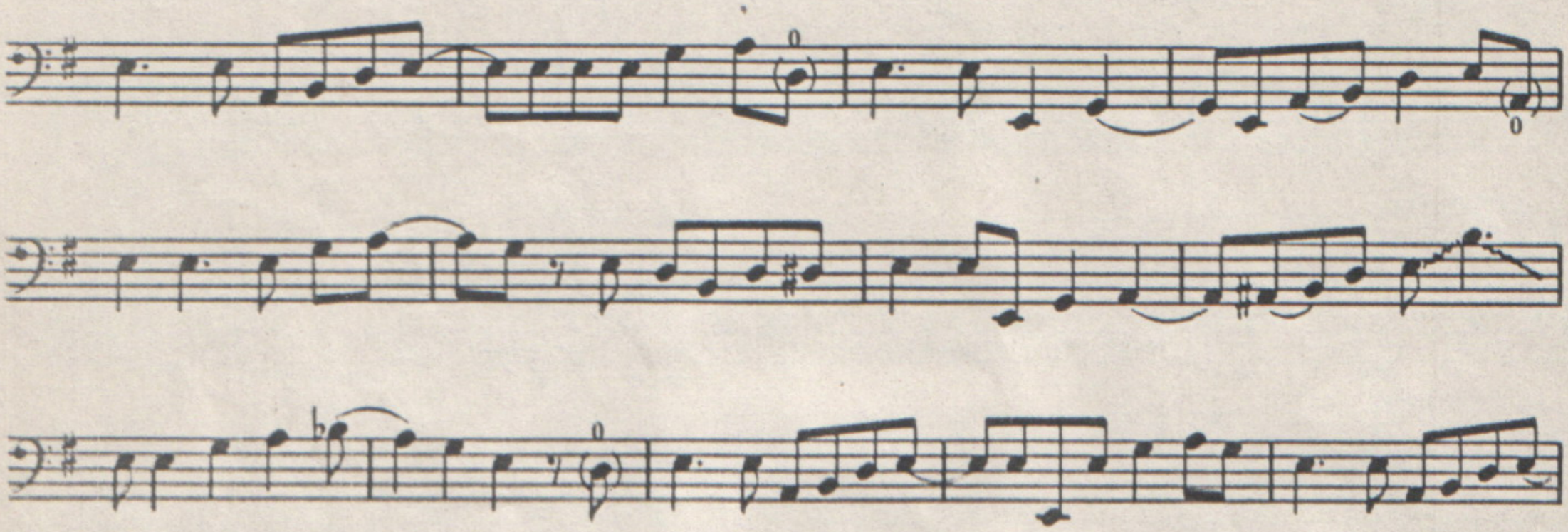


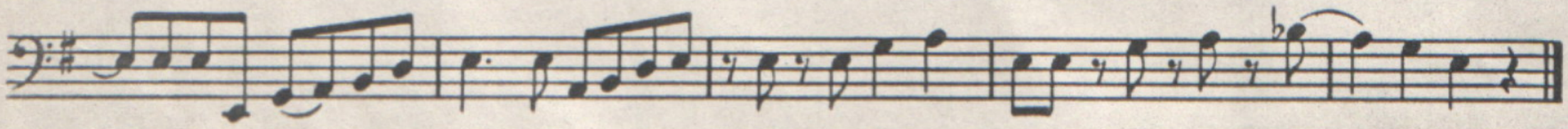




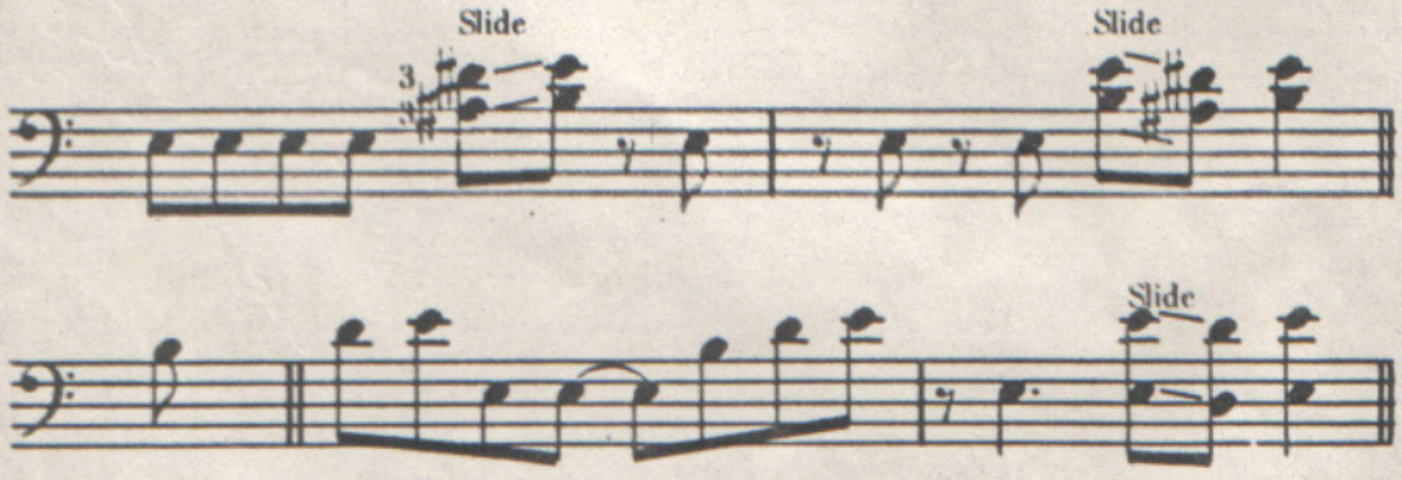


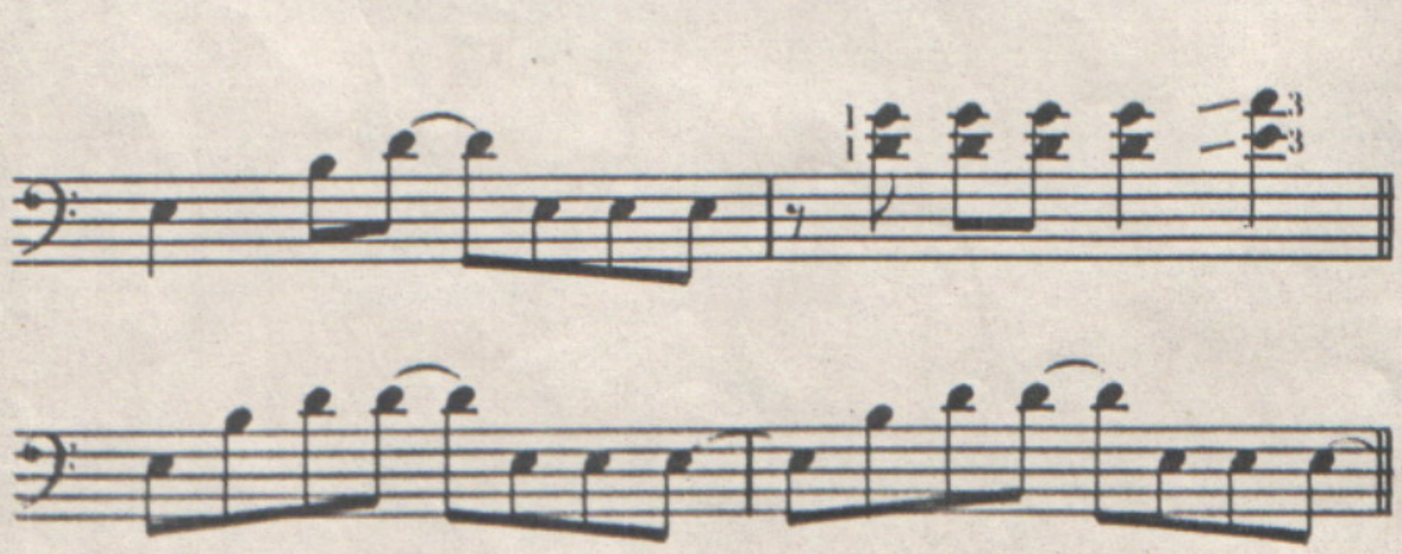






Other Recorded Licks



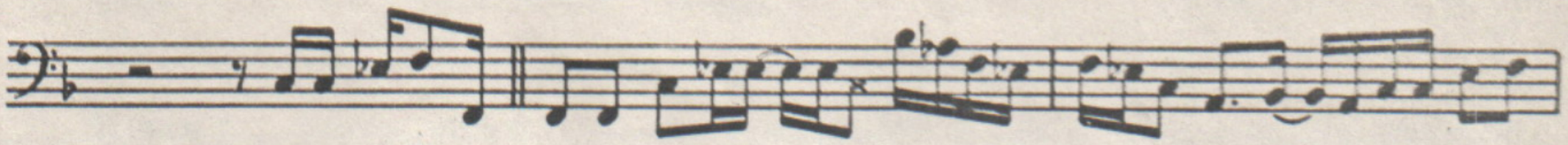


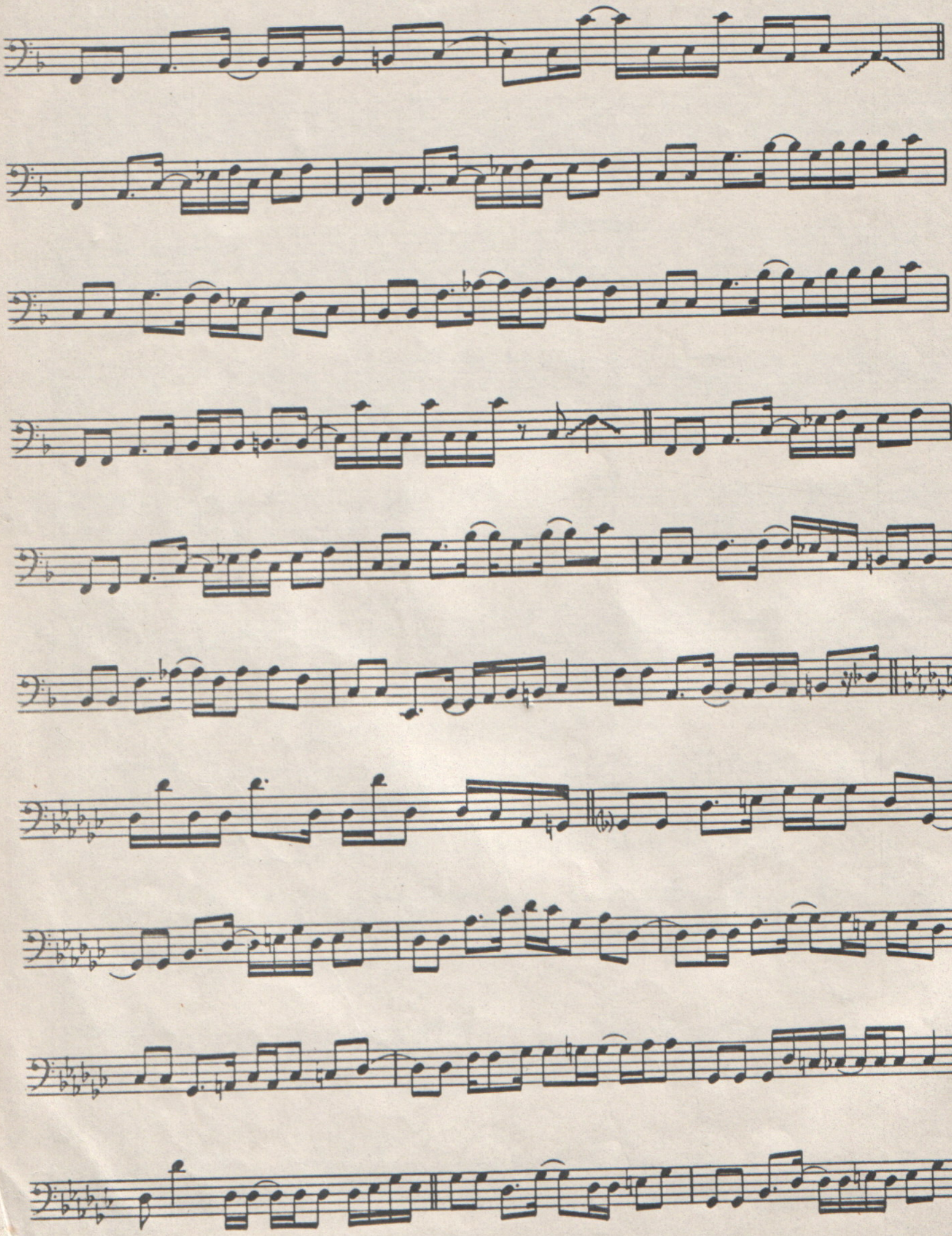
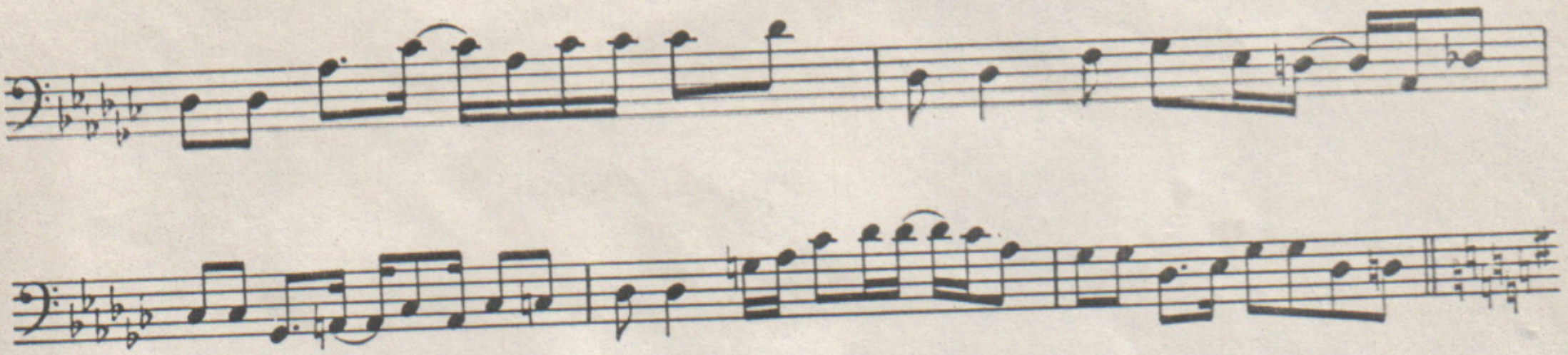
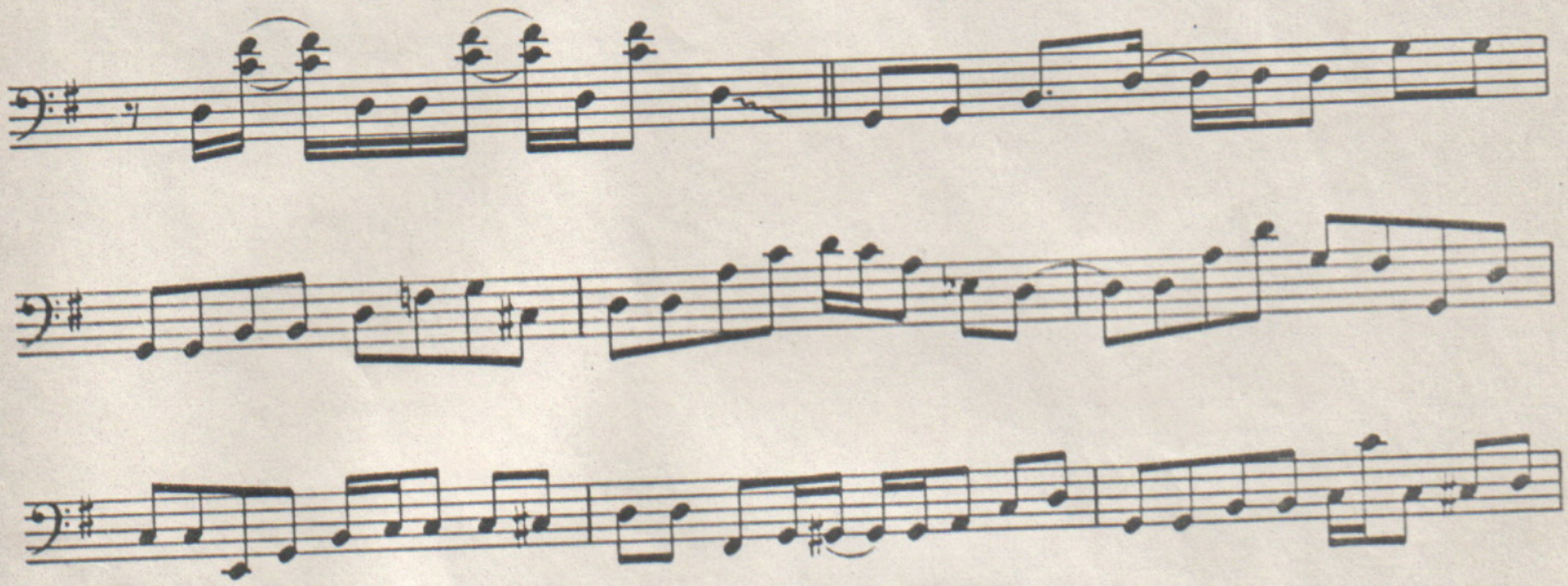
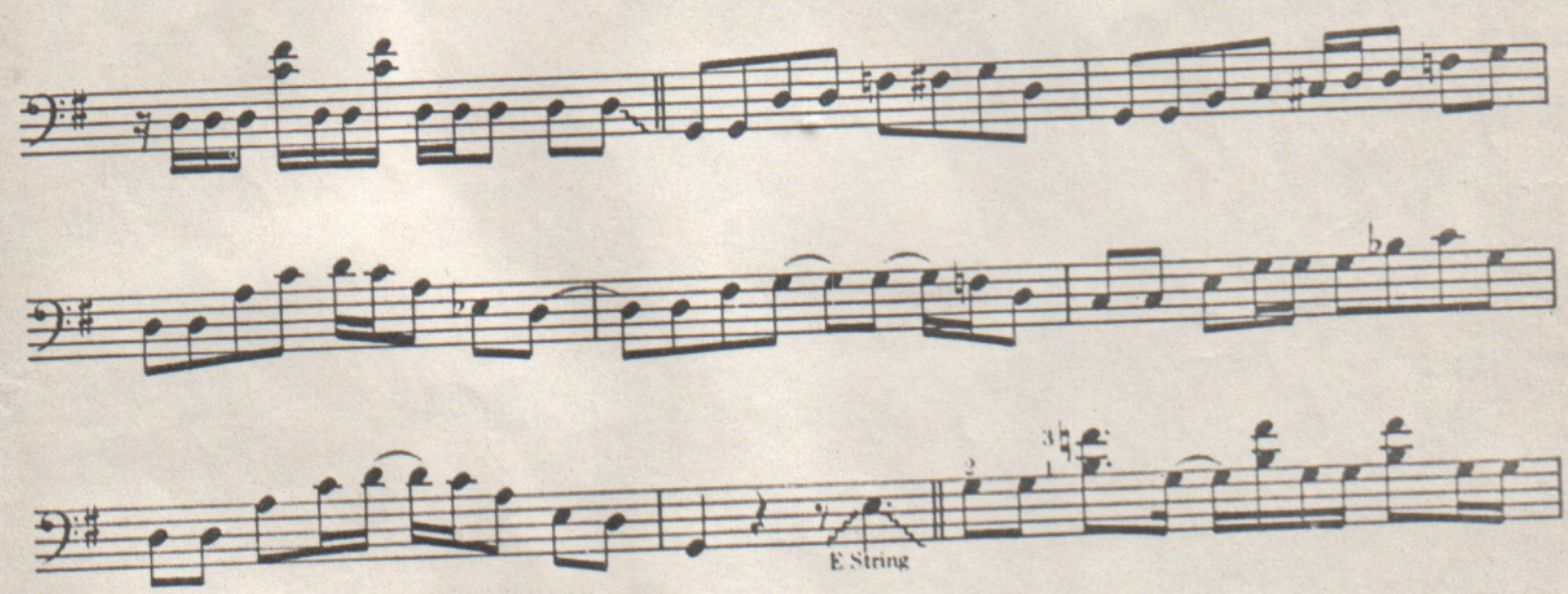
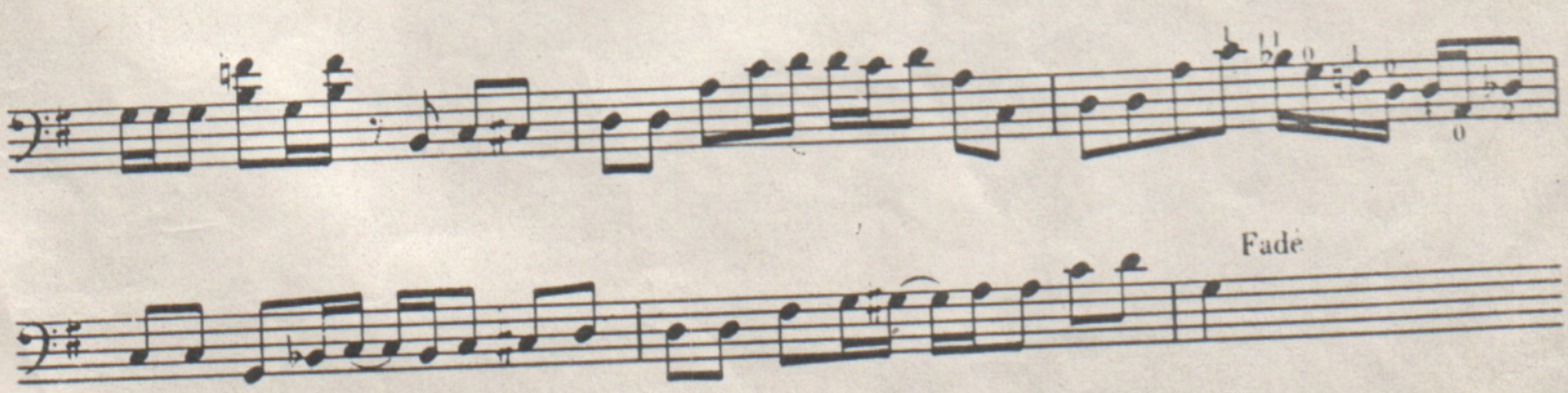
Games People Play

x= Undefined Note

Medium

Original Bass Line
(As Recorded with Mel Torme)





GAMES PEOPLE PLAY *(continued)*